The Middlebury Campus

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Feb Committee lobbies for official commencement

By Megan Mabee
Staff Writer

The student organizers of the February graduation ceremony for the class of 1998.5, the Feb Senior Planning Committee, is in the process of petitioning the Administration for an official graduation ceremony. While Febs enjoy the current ceremony, which involves skiing down the hill at the Snow Bowl, graduating Febs miss out on certain aspects of a traditional graduation ceremony such as receiving their diplomas, hearing honors recipients announced and having a commencement speaker.

When the Feb Senior Planning Committee broached the idea of an official graduation, the Administration proposed holding an official ceremony for Febs in early March and suggested that the Committee assess how many Febs would be interested in coming back to campus for the ceremony. The Feb Task Force was subsequently created to survey current Febs, as well as to talk to faculty, staff, administrators and department chairs to determine the feasibility of holding an official ceremony.

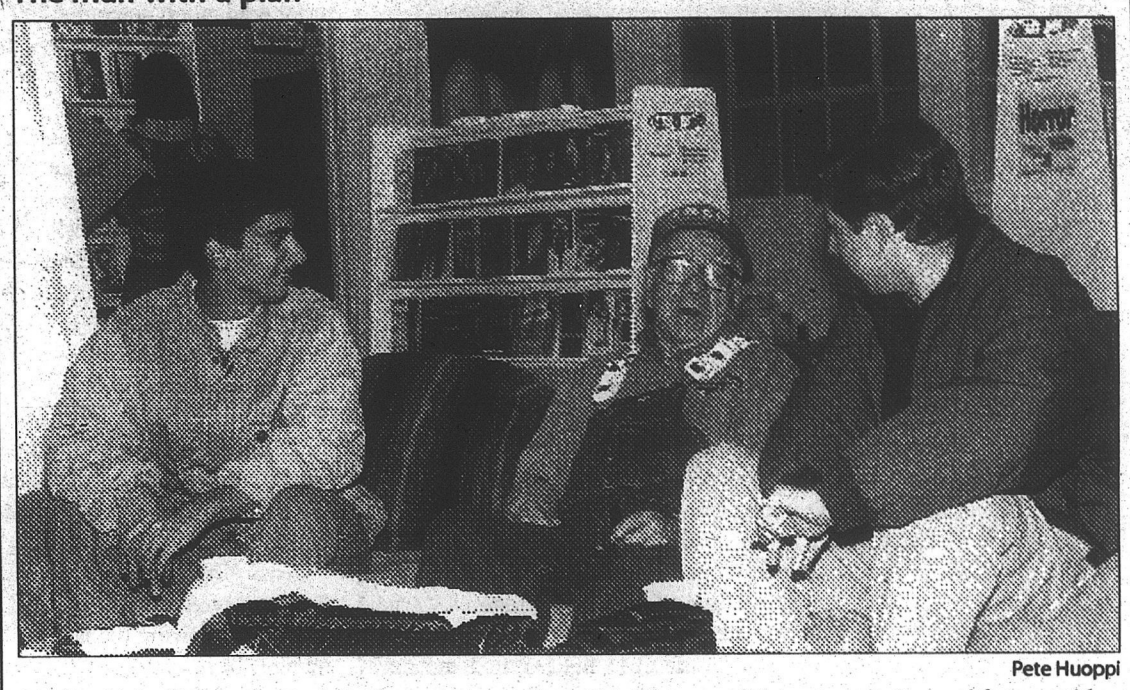
The Committee also circulated a petition among the faculty and staff as a way to garner support for an official ceremony for Febs. Members of the Planning Committee and Task Force presented their findings in a report that was presented to the Administration in late November and expect to hear back from the Administration in mid-December.

The Task Force found that 83 percent of Febs were bothered by the fact that receiving a diploma, being awarded honors and having a commencement speaker would not be a part of their commencement ceremony. Out of the Febs surveyed, 69 percent didn't realize that the celebration at the Snow Bowl was not an official graduation.

While the Administration's original proposal was to hold an official ceremony in March, only 34 percent of Febs were enthusiastic about coming back to Middlebury for a later graduation. The College re-

(see Febs, page 2)

The man with a plan



Pete Huoppi

The essence of Vermont, *Fred Tuttle sat down to discuss his life as a politician, movie star and farmer with Middlebury juniors Thomas Langsdorf and Christopher Orchard at the opening of Waterfront Video.*

New organization seeks to promote student art

By Jennifer Jensen
Managing Editor

Last spring Dan Garner '98.5 organized a student art show which displayed a range of original works limited only to the creativity of the participating artists. The show, which brought together a unique variety of original works from a diverse and refreshing group of talented student artists, was a precursor to the creation of a student organization which would address lingering and latent feelings about the need for an organized artistic community.

Now, because of the efforts of a group of concerned and determined artists, the artistic diversity which immersed at Garner's show will continue to flourish. As of October, an organization dedicated to promoting student artwork outside of the classroom and fostering a community of artistic endeavor was made an official reality.

Vitality of the Artistic Community Association (VACA), resulted from the collective concerns of Garner, Rebecca Collins '98.5 and Katie Padden '99 that there was not enough support for artists in the community.

"We felt that there was a lack of an artistic community," said Collins. "There's not a sense of support for these people."

Padden agreed. "My experience as an art major is that the school is not very supportive of the arts."

Dissatisfaction with the lack of adequate faculty, resources and courses in the Studio Art department was a major influence in the creation of VACA. With only three current full-time professors, the Studio Art department is consistently unable to meet the demand for courses. Because of the high demand, Studio Art courses typically become limited to Studio Art majors by virtue of priority and available space.

"We feel the Studio like the Art department is severely overlooked by the administration," remarked Collins. "There just aren't enough professors to fill the demand...No one can take a an art class if they aren't an art major...That goes against the whole idea of what a liberal arts education should be."

Although VACA was not formed with the intention of reacting against the perception of inadequate support for the Studio Arts department, it does fill the gap of a much needed forum for students who wish to explore and exhibit their artistic abilities without majoring in Studio Art.

In addition to extending the membership of the college's artistic community. VACA also intends to expand the scope of arts-related educational and social events currently offered by the college. One of the primary aims of VACA is to organize student art shows. Currently, the student art shows on campus are usually limited to displaying the academic work of a singular studio art major. VACA's first show, which opened on Nov. 20 in Johnson, was the first of many art productions that VACA plans on sponsoring.

"We were really pleased with the number of students that came [to the first show] and the number of people that submitted their work," said Padden.

Collins stated that members of VACA are already planning for more student art exhibitions, but the frequency of their shows will depend on the availability of the Johnson Gallery. For the next show

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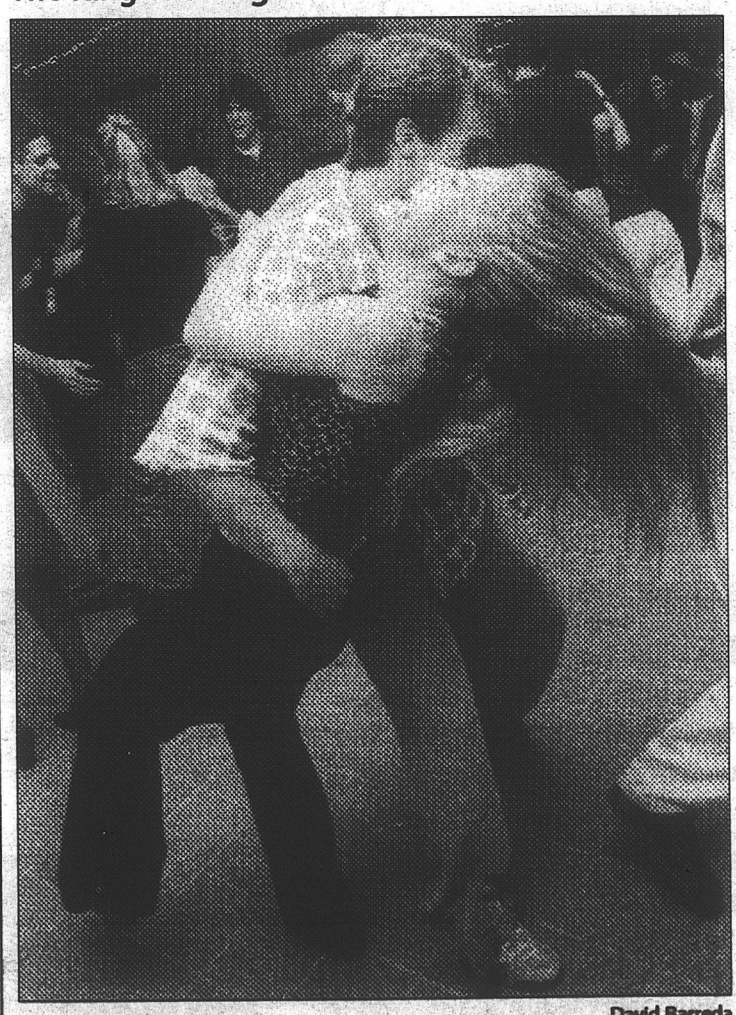
The King of Swing



David Barreda

Trying to avoid any missteps, *two Middlebury students dance to the music of campus jazz band Sound Investment the weekend before break.*

College appoints three new faculty members

By Emily Manning
News Editor

Middlebury College appointed F. Robert Huth to the newly created position of vice president for the administration and chief financial officer, Rebecca H. Brodigan as director of the institutional research and analysis and Lily O'Leary as the new environmental coordinator last month.

Huth will be responsible for directing the daily financial and administrative operations of the college. He will also play a role in the long range strategic planning for the college. He joins the Middlebury faculty with over 25 years of experience in finance and accounting. Most recently, Hurth has served as the senior vice president for administration at Moravian College and Theological Seminary in Bethlehem, PA. A certified public accountant, he earned an undergraduate degree in accounting from Moravian College and a master's in business administration from Lehigh University.

With 14 years of experience in institutional research and planning in higher education, Brodigan will be responsible for integrating data gathering and analysis to support planning and decision-making at the college. She recently served as director of planning and research for Vermont State Colleges. She has also served as the executive assistant to associate vice chancellor of admission and enrollment at the University of California at Berkeley. Brodigan earned her undergraduate degree in political science from the University of Maine and a masters in public administration at George Washington University.

O'Leary will advise the college's environmental council, provide guidance regarding campus stew-

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The Campus is printed on recycled paper. It is also recyclable.

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COLLEGE shorts

By Ben Block
Associate Editor

5 Athletes at North Carolina State Charged in Shooting Death

Six N.C. State students, including five athletes, were charged for their roles in the shooting death of another student. One wrestler, a sophomore, was charged with involuntary manslaughter as well as breaking and entering. The others face less serious charges ranging from larceny to misdemeanor assault. All five have been suspended from their respective teams.

The incident occurred at a party near the home of the victim. Police say that Neil V. Davis, Jr. fired his handgun toward the party, injuring the wrestler, though not seriously. The athletes then broke into Davis's home and a fight ensued, during which the handgun went off, killing Davis.

Theatrical Satire on Princess Diana elicits Criticism

More than a few theatergoers raised doubts regarding the tastefulness of Die, Die, Diana, a satirical comedy about the life and death of the princess. Scott Sublett, a lecturer in screenwriting at San Jose State University, wrote the play, which was performed at San Jose State during October and November.

While some theater patrons complained to the university that the play was in poor taste, Mr. Sublett commented that the number of complaints was lower than anticipated for this play, which received international publicity.

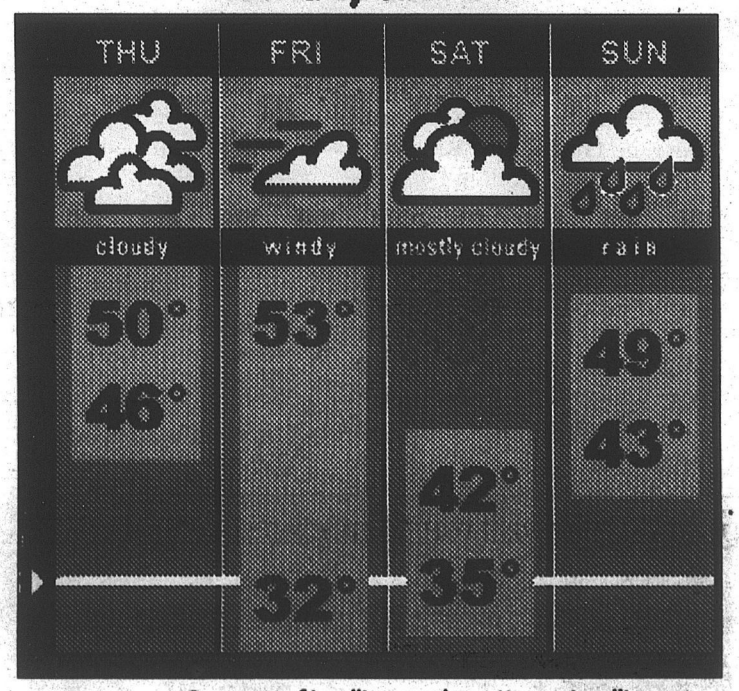
Arizona State West Hits the Road with Advertising

Artist Simón Silva has turned the Arizona State University West's shuttle buses into moving billboards. Hired by university officials to decorate the bus with a depiction of the university, the buses now display the name, address and telephone number of the university.

Rather than painting directly on the bus, Silva's creation was transferred onto 73 adhesive strips, which were then mounted on the vehicle. The strips are expected to last 5 years and the project cost approximately $50,000. A university spokesman admitted that the new design had not yet prompted an increase in calls or letters from prospective students.

Campus Weather

Four day forecast



Courtesy of Intellicast at http://www.intellicast.com

Febs lobby for official commencement

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quired that 80 percent of students be willing to return in order to plan the event. The Administration has also invited Feb seniors to attend the official graduation ceremony in May, however, many are unable to return due to travel expenses and job schedules.

As Febs relish the uniqueness of the January ceremony, they are not seeking to replicate the graduation ceremony in May. Instead, Febs urge the Administration to consider redefining what would constitute an "official" ceremony in January or February. "The ceremony that we have now is awesome, and people should be excited about leaving Middlebury in this way," commented Committee Leader Mike Koehler '98.5. "[But,] we want to make it even better."

According to the current tradition, the ceremony takes place the Saturday following the last week of Winter Term classes. Febs receive their canes from President McCardell at a ceremony in Mead Chapel, which is followed by a luncheon in McCullough. That afternoon, Feb seniors have a ceremony at the Snow Bowl where the entire class skies down the hill. But, the college does not award diplomas to the graduates at this time.

"As far as the Alumni Office is concerned, [the January ceremony] is one of the best ceremonies that the College participates in," admitted Hugh Marlow, Executive Secretary of the Alumni Association. "[In addition,] we have the opportunity to spend more time with the kids and their parents because it's easier to talk to 100 students than 565."

Despite the popularity of the January ceremony, many Febs argue that it is not taken as seriously as the official graduation ceremony in May. "I didn't plan on being a Feb; it was the school's idea," explained Susie Witt '99.5. "When I found out I was going to be a Feb, I called everyone in creation and they assured me I'd have the same experience [as students entering in September]."

"Graduation is the one time when academics are recognized," Witt continued. "The College lets Febs filter out."

"Making the ceremony official would give more closure to the four years," agreed Lindsay Dormer '01.5. "We've earned an official graduation like everyone else, and as [the ceremony] is now, it's no big deal."

Some of the challenges to an official ceremony for Febs in late January or early February include issuing diplomas, professors needing time to grade senior work, grades being submitted before honors can be determined and incoming Febs moving into the dorms during the first week of the month. Due to the obstacles that these challenges present, many Administrators are reluctant to change the status quo.

"At this time, we won't be able to hold an official ceremony at the end of Winter Term because there's not enough time between 4 p.m. on Friday and the 10 a.m. ceremony in the Chapel [to finish calculations for course grades and honors and prepare the diplomas]," conferred Secretary of the College Eric Davis. "[In addition,] there are logistical problems with the February graduation date."

The Committee addresses these challenges in its report by presenting research which shows that there is indeed time for a thesis to be defended and graded and that the majority of departmental honors can be determined before Saturday. Furthermore, the Committee proposes solutions to the obstacles than an official ceremony in February would present, such as rooming Febs in the conference center that the College is planning to build, or allowing them to stay in dorm lounges to alleviate the housing crunch.

While Committee and Task Force members hope to work within the established framework of the College to initiate change, they are also considering raising support through encouraging alumni and parents to write letters to the Administration, as well as surveying all students on campus.

College appoints three new faculty members

(continued from page 1)

ardship and operations, promote environmental awareness and assist with the recycling program. O'Leary comes to Middlebury with significant experience in resource management and conservation methods. She was previously employed by Keene State in N.H., where she was responsible for developing waste reduction and recycling programs for the college community. She also has served as co-chair of the Northeast Collegiate Recyclers' Coalition. She earned an undergraduate degree in public relations from Simmons College and a masters in resource management and administration from Antioch New England Graduate School.

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New organization seeks to promote student art

(continued from page 1)

VACA plans on creating frames for the works, promoting an even more professional look, and better overall appearance.

Collins also discussed the possibility of sponsoring a show based on one similar theme. A theme would allow artists to focus and come together as a community.

Studio Art major Sasha Duerr '98.5 is excited about the possibility of diversifying the art work publicly represented on campus that VACA could offer. "You get used to seeing the same people's work again and again... [VACA] is inclusive rather than exclusive...."

Duerr also felt that by bringing in artists from a variety of academic backgrounds, VACA, in many ways, encapsulates the diversity of interests promoted by a liberal arts education. "[VACA] shows what a liberal arts education should be and that the arts are a part of that...It's a really unifying thing in a way. It brings a lot of people together."

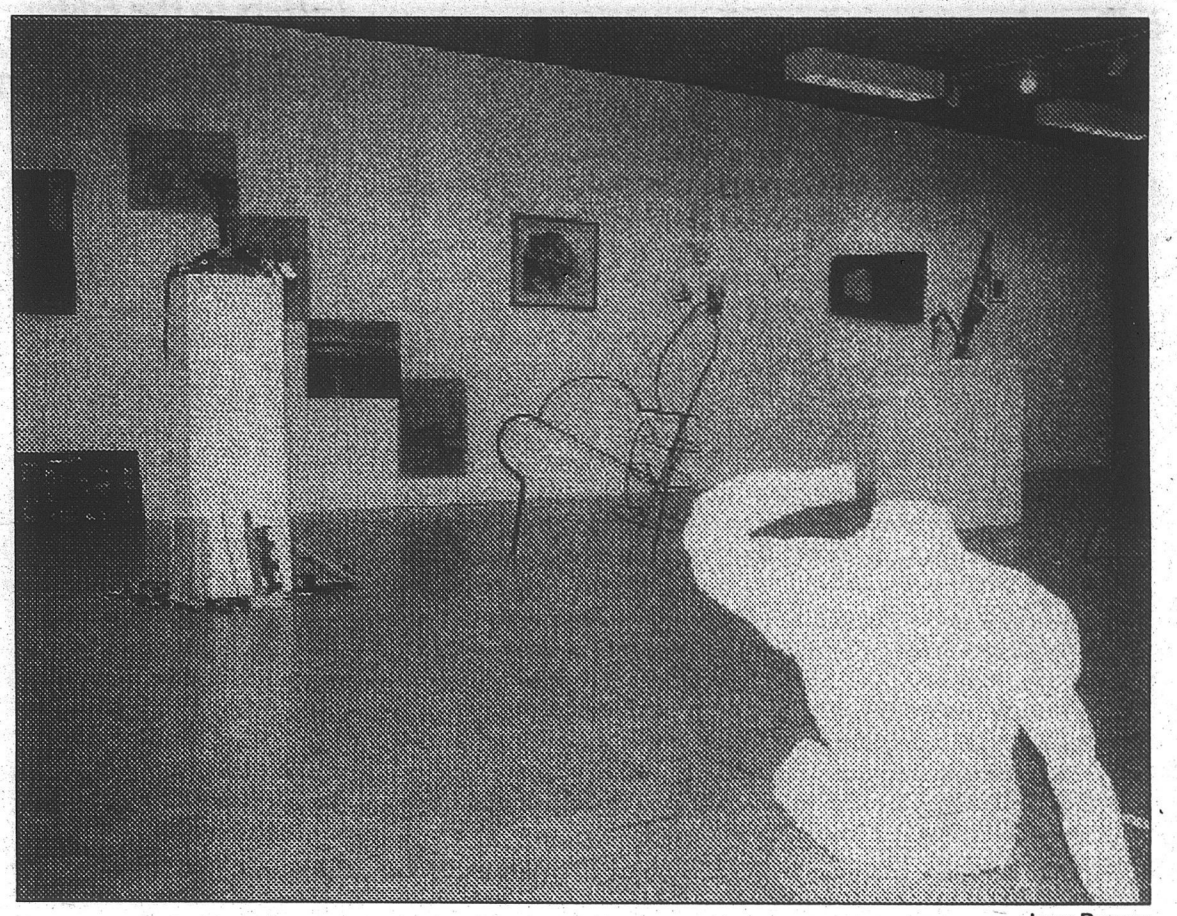
VACA has an educational purpose as well. Collins and other members hope that the organization will also provide an outlet for learning topics which "don't get covered in the classroom." Members have already discussed the possibility of sponsoring workshops, trips to art museums in New England and sponsoring guest speakers who would speak about the art and the creative process behind it.

According to Collins, most of the arts speakers who visit Middlebury focus on topics which are generally more of interest to the art historian, rather than a creator.

The enthusiasm for VACA seems to be widespread. They had no trouble getting the green light from the finance committee (other than an inquiry into the meaning of a matte cutter); the arts faculty is hugely supportive; the attendance at the first student show was sizeable; and despite the fact that VACA struggles to be recognized by the wider community, attendance at the meetings have been relatively strong.

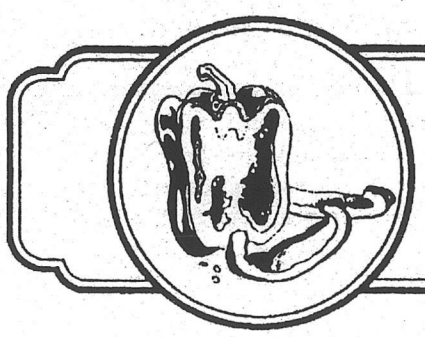
"We just wanted a community that would support the artistic community," said Padden of VACA.

It seems to be working.



Jason Duncan

VACA held their first public show, which included a wide variety of media, in the Johnson Art Building before break.



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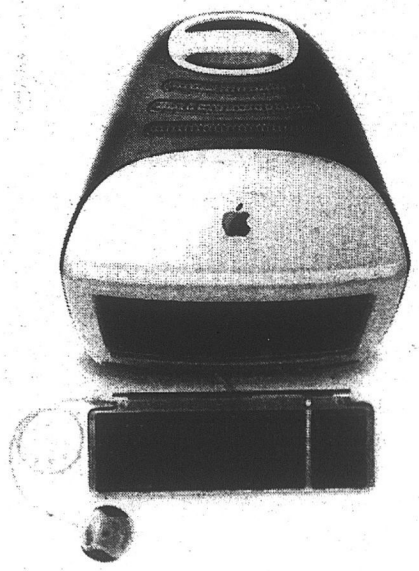

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Editorial

On Our Honor

The biannual crush of end-of-the-semester exams and papers that is currently upon us presents a logistical nightmare for students. With the vast majority of classes requiring a final paper, project or presentation due before the last day of classes on top of a final exam, this last ditch effort to wrap up loose ends for four classes leaves most students frazzled and overstressed.

This frenzy could easily be alleviated by adopting a system of self-scheduled exams. Yet, despite various student-written proposals for the last several years that address this concern, faculty and administration seem reticent to move to such a system already employed by similar liberal arts schools.

With the current exam system scheduled by the registrar, students often have little more than three days to prepare for the first round of exams after an exhausting spate of equally challenging papers. Allowing students to manage their own schedule would permit them to work at their own pace and if used properly, ensure that students scored higher on their finals and glean more of the knowledge they should in the process of reviewing for the exam.

Critics, namely the faculty, cite the possibility for an increase in cheating and a potential logjam created by students who wait until the end of the exam period to take their tests. This later problem, they argue, makes it difficult both to write the exams and to correct them expediently. The problem is compounded by the requirement that faculty turn in grades for graduating seniors even earlier than for underclassmen.

Neither of these problems is insurmountable or merits maintaining the status quo. Self-scheduled exams should be the logical extension of Middlebury's Academic Honor Code that forms the cornerstone our community. It entrusts its students with the responsibility to take unproctored exams and is reinforced each time a professor gives an exam and leaves the classroom. Of course there will always be those who will find a way to cheat. But cheating is a mentality that is not bred by circumstance but by morality. Cheating is cheating is cheating. And there are no incentives for an earlier test taker to tell a later student the contents of an exam. Despite the fact that circumstances might be riper for cheating under a self-scheduled system, if the honor code has any merit whatsoever, cheating should be of no greater concern under the new system. In addition, certain classrooms could be made available at three time periods per day of exam period to continue the atmosphere of accountability that is created when one takes an exam surrounded by one's peers.

The logistical problems posed by the probability that professors may have to wait until the last minute to grade exams, especially the work of graduating seniors, could be eased by requiring seniors to schedule their exams by the first Saturday of exam period. Since most upper level classes have exams during the first week anyway, shortening the time period would not significantly increase the pressure on seniors. Given the current trend of students leaving directly after finishing their last exam, it would be unlikely that a sizeable portion of undergraduates would further delay their exam date.

Adopting a system of self-scheduled exams would require that all professors write their exams by the first day of the exam period. Surely Middlebury's qualified faculty has achieved a fluency in their subject area's fundamental questions to write an acceptable exam expeditiously.

Our current system of exams is in desperate need of modification. All parties involved, faculty, students and administration, have legitimate concerns which complicate the issue. With a little give and take on all sides a middle ground that is mutually acceptable and mutually beneficial in the long run should not be hard to find.

The Middlebury Campus

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Letters to the Editor

Renganathan questions criticism of SGA

I would like to reply to Mr. Samuel Dettmann's strongly worded article in the November 18 issue of the Campus, regarding the SGA's treatment of the ARC bill. Let me preface by saying a few things. I am not a member of the SGA. I have not been to a single SGA meeting. I have loyalties to neither the pro-ARC side or to the anti-ARC side. I believe strongly in following protocol and respecting the system , as well as those who represent it. What follows are an outsider's observations, based mainly on Mr. Dettmann's article.

Mr. Dettmann's criticisms of President John Felton were unfounded.

It troubles me that the SGA is going to re-invent the wheel. The ARC referendum passed by the student body, with 70% voting in its favor, last April. Why must we go through the process again? The fact is, although only about half of the student body voted, the bill passed by an overwhelming majority. Those not in favor should have voted at the appropriate time: last April. That said, if the opponents want another attempt at repealing the ARC, they must follow the proper channels in reintroducing the topic.

Bringing the ARC issue back to the Executive Committee is the only route to bring the issue back to the floor. Opponents to ARC did this, yes, but they employed an "obscure and sneaky" method to "[substitute the bill] in whole," as stated so eloquently by Mr. Dettmann himself. In short: the whole bill was replaced with a "new one."

Such a procedure is unconstitutional. Section III, Article A of the SGA By-Laws clearly states, "All proposals must be sponsored and introduced... in writing, to the Executive Committee." The ARC bill that came before the Executive Committee was not the one that came before the General Assembly. Therefore, because the bill was entirely replaced at the last moment using "sneaky" means, it needed to go before the Executive Committee for approval in its new form.

Nevertheless, the Executive Committee was not the one "which has assumed more power than is constitutionally vested in it," as Mr. Dettmann contends it is. Quite the contrary, it was a committee that did not exercise its rightful constitutional authority to bring an end to an unconstitutional process. If Mr. Dettmann believes so strongly in the letter of the SGA By-Laws regarding Executive Committee power, why does he make an extremely elastic interpretation of the ones that govern introduction of new bills? This sounds like a double standard.

Mr. Dettmann's criticisms of President John Felton were unfounded. The fact that President Felton did not react immediately is testament to his patience and faith in the system. He allowed the bill to be debated on the floor of General Assembly. I would rather a leader who takes the time to listen and reason out than one who acts "expediently" and, very often, incorrectly. "Mr. Felton twice permitted on his authority to extend the meeting," which means the president did not act until he had all the information. And yet Mr. Dettmann attacked Mr. Felton, by referring to the latter as an "inept" chair (while simultaneously admitting that Mr. Felton "did eventually make the right [decisions].").

There is one thing we do know, if nothing else: Mr. Dettmann called the active SGA president "inept." Such slander is not the sort of thing we should expect from the college community, much less an SGA representative. If one cannot respect the post of SGA president, the person in that post, or the community in general, then perhaps the ARC is not all that bad. "Respect derives from open-mindedness and maturity," indeed. Maybe Mr. Dettman should practice what he preaches.

The SGA has other things to worry about; there are important changes taking place on campus where the students must have a voice. Sadly, an untimely dosage of shady Washington-style politics and double-talk was injected, giving the SGA something it, and the student body, has already dealt with. Get over it.

Vijay Renganathan is a member of the Middlebury College of the class of 2002.

Wilderness contains rare and endangered species

Upon his death, Joseph Battell left 30,000 acres of forest land to Middlebury College. He requested that much of his land be preserved in its "virgin and primeval state...for the benefit of said Middlebury College and the students thereof..."

Only 500 acres of the original 30,000 given to Middlebury College by Battell are still owned by the school. This land consists of Otter Creek gorge below Belden's Falls, the Middlebury River gorge between Ripton and East Middlebury, and the forest land in the vicinity of the Breadloaf campus. Long before the term biodiversity was coined, Battell realized the importance of wildlands. Although his motives were aesthetically inclined, Battell was far ahead of his time in deciding to designate some of his landholdings as wilderness. In honoring Battell's wishes we feel that Middlebury College should set aside the remaining 500 acres of his former property as forever wild; not only for aesthetic purposes, but also for the integrity of the forest itself.

Throughout time extinction has been an inevitable process. However, since the dawn of the industrial revolution, humans have increasingly neglected and degraded the natural world. In turn, the destruction of crucial ecosystems has greatly diminished plant and animal habitat, causing a sharp decline in biodiversity.

The land we hope to set aside as wilderness is home to a variety of flora and fauna including countless species of plants, whitetail deer, moose, black bear, and the endangered Indiana bat. In preserving this land, we will protect the existing species' diversity and habitat, and allow for continuing viable populations. Biodiversity is a necessary element for a healthy

(see Land, page 7)

Middlebury forester responds to article

I write in response to the letter in the November 18 issue by Environmental Senior Seminar students regarding preservation of the Battell lands. While the writers appear to equate "a new brand of environmentalism" and "a new style of land ownership" with preservationism, they should be aware that between the extremes of development and preservation lies the mid-ground of conservation which demonstrates environmental commitment.

Joseph Battell did indeed leave extensive land holdings(nearly 34,000 acres) to the College. Of these, about 10,000 acres were restricted in accordance with his Will and later categorized as "Battell Park" by the Trustees and administrators. Although the balance of lands, as part of Battell's residual estate, was unrestricted (the forested lands categorized as "Battell Forest"), the writers imply that all the Battell lands were left "in trust as a park..."

The writers state that Battell "condemned the rapid deforestation which was commonly accepted throughout his lifetime." Battell knew that forestland managed for timber production remains forestland. "Deforested" land is that which is converted to another use. In fact, during Battell's lifetime much of the former forestland in Vermont which had been cleared for agriculture was reverting back to forest.

A number of sources found in the College Archives document Battell's philosophy regarding forestland. After his purchase of the Parker Farm (later the Bread Loaf Inn), he bought over 35,000 acres of

(see Weber, page 7)

Friendship necessary to succeed as a community

"Community," "contemplation," and "friendship" are three very different, yet very connected, topics. I would like to discuss the connection between these three. Two of these words are found in the name of this column - "Community Contemplation." Since in my articles I generally try to contemplate, at least part of this essay is an attempt to contemplate contemplation. Sounds strange? I know. But if you bear with me, something is in this topic, trust me.

What is the beginning of political community. Aristotle begins his Politics by discussing how people come together into a polis, a political community. Economics plays a very important role in that discussion. Yet is that the only thing - do we come together into political entities, political communities, solely for economic benefits? Some would suggest so.

In today's world, where politics has become subordinate to economics, the only thing that matters to most people is economic prosperity. So if a country is in a recession, we shall elect a new leader, while if the economy is doing well, we shall keep the old one. Even when neither the first or the second can do much about the economy.

What has brought us, Middlebury's students, into our community? Some would suggest that it is economics: we are at Middlebury to get an education so we can go out into the real world to make money. I would argue otherwise: this community exists not because of economics, but because of learning, because of contemplation. This community exists because there is more to a good life than economic prosperity and we are here to try to figure out what that "more" may be.

"Community Contemplation" as a title was suggested to me by my best friend. One of the beauties of going to a school like this one is that you can meet people with whom you can be friends with, possibly for the rest of your life. Friends are not the only people who hang out together, but people who trust one other, people who learn together, people who try to achieve their goals together. Best of friends contemplate together.

Friends are a true community. This becomes clear when one looks at an example of how people become friends. For example, look at the Freshmen who live on my hall in Stewart. They knew nothing about each other when they first got he... In the last eight weeks, some have moved out and others are not happy with the hall. However, all in all, my 30-plus Freshmen have become a community. They go to dinner together, they play together, and, I hope, they study together. They reached this state by first becoming friends with their roommates, then their next door neighbors, and then with people down the hall. To contemplate a community, as I try to do in my essays, is then, at least on one level, an attempt to contemplate friendship. When I was picking a name for my column last year, I knew that Toby was the person I should ask for advice. What he suggested to me was an awesome title, as you can now see, even though neither of us realized it then.

We are one large community here at Middlebury, made of smaller communities of friends: friends on halls, friends on athletic teams, friends on student organizations. The only way we can succeed as a community at large, or as small communities, is if we trust each other. Yet trust is only possible among friends. Thus, unless we are friends in our small communities, we shall never succeed. We should strive to be friends who can disagree, think about the disagreements together, try to convince the other of our opinion, but we must always work together. We must have ideals and our own beliefs, but we must never let those ideals or beliefs stand in the way of us being a community of friends. That is a lesson that some of us had to confront this past Sunday and I hope we learned our lesson well.

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Contemplation, as understood in this title, is pure thought. Thus, when I think about the community in my column, I do not try to affect the community with my thought, but rather introduce ideas into the community about what we are, what we want to be, and about what we can be. In some ways, then, when I write my column, I engage in liberal learning: liberal learning about our community. So it only makes sense that so many of my essays are about liberal education.

In the *Campus*, something that I had been working on a great deal, was attacked from left and right. *The Campus* editorial took issues with the ARC, claiming that it could be interpreted as means of violating one's freedom of speech. That view is quite incorrect: the ARC is not about speech. Rather, it is about our community and the values that we hold as a group of people devoting these four years to the life of the mind (and beer!). It is designed to help us be a better community, for us to be better friends. We have rules at this school for a reason -- to ensure that our community runs smoothly; to ensure that we are allowed to think freely. The ARC reinforces these rules, and adds

(see Areshidze, page 7)

DECEMBER 25TH
11:34 AM.
BOY, THAT X-MAS EVE FINAL WAS HELL, BUT I FINALLY MADE IT HOME.
DECEMBER 25TH
6:17 PM.
WELL MOM, I'D LOVE TO STAY, BUT J-TERM STARTS TOMORROW.
IT WAS NICE TO SEE YOU, SON.

Cigarettes are good for one's social life

The gift of a cigarette is far more valuable than the 15 cents it costs

Jake Feldman '01

If cigarettes are eliminated completely, as some politicians would like, civilization will suffer. People will no doubt be healthier, but what they gain in lung tissue they will lose in human understanding.

The great thing about cigarettes is that they don't discriminate, everyone can be addicted. Smokers of every race, nationality, and age can agree on one thing, they need a cigarette. And when a person needs a cigarette it doesn't really matter who it comes from, just as long as it has nicotine. Satisfying a fellow addicts craving can be a very rewarding experience, and an emotional one. The gift of a cigarette is far more valuable than the 15 cents it costs. In this spirit smokers of all kinds are quick to give and unhesitant to ask. So cigarettes are traded, and subsequently shared, between people of all types.

The owner of the cigarette, and the recipient of one, usually end up smoking together. If they are lucky they are both enjoying a good nicotine high and feeling loose. There have already been words exchanged between them (the request for the cigarette, the response) so a conversation is more than likely. In non-smoker territory there would be the inevitable question; well what to talk about? But fortunately for smokers that is taken care of. The cigarette can be the topic of conversation. A person could say: this is my first cigarette of the day, this is my favorite kind of cigarette, look at my smoke rings. Friends and lovers alike are made in this manner.

The positive aspects of cigarettes don't end there. Cigarettes require the smoker to disengage himself from whatever he may be doing for around five minutes. In this window of idleness his brain is allowed to reset and relax itself. In an age where idleness is virtually a sin, the neccesary role of cigarettes as excuses is exacerbated. If a worker tells his boss that he is going outside for a few minutes to "collect himself," his boss may be displeased. On the other hand, if he tells him he's going to smoke a cigarette, his boss is more likely to understand. Thus the smoker is not only addicted to the nicotine, but also to the function of the cigarette as a legitimate excuse.

We have a lot to learn from cigarettes. People always research the effects of the chemical but what about the effects of the process? There should be a warning on the side of the package; cigarettes may cause lifelong bonds, self-awareness and sanity.

Middlebury should not be Harvard in Vermont

I didn't expect to have to come to terms with the potential of not completing the still shapeless dreams whose forgery had begun in the smithy of my soul's youth.

Brendan O'donohue '99

At the age of 21, I didn't foresee a glancing retrospection of my life's experiences, or a silent introspective peer into an uncertain future. Neither did I envision the churning eddy of their meeting. I didn't expect to have to come to terms with the potential of not completing the still shapeless dreams whose forgery had began in the smithy of my soul's youth. I realize now that I probably won't grow to be eight feet tall. I worked hard at this, sometimes drinking 16 glasses of milk a night for extra calcium. I also realized that I never will see with blinding sight: x-ray vision. I used to eat steamed carrots, carrot sticks, carrot cake, and then stare at walls to try and penetrate them, to no avail. This year as a senior I have come to realize that without vast improvements in current biotechnologies I will not accomplish these two very important life-goals.

Now, though, I have taken stock in some of the mettles that I have fabricated. I am here, at Middlebury, and not any other school. For me, this was my emblazoned coat of arms. I wanted to come here, over anywhere and everywhere else, and I did. I was happy. As I looked around at all of my friends who would matriculate to other schools, I knew that college would shape all our ingot brains, that one decision would put us on divaricating roads. As Frost might say, "and I - I took the one less traveled by."

What does that mean to me? Why did I take this road? Why not some other one? When I was a senior in high school I looked at all of my friends and acquaintances and listened to what avenues they wished to take. There were people who wanted to go to Brown, because it was so liberal; BU because it had a thriving international scene; Dartmouth because eight paternal generations interbred with six maternal; BC because all of their friends were going there; Williams because it was the best; Princeton because it was better; and Harvard, because,

(see Middlebury, page 7)

Lounge Lizards return to Middlebury

Returning students face limited housing options

In case you have not heard, there is another housing crunch on campus. At the most inopportune time of the year due to the onslaught of final exams, lounges are disappearing

Ted Adler '99.5

behind window-adhesive paper. The causalities are distributed across campus. Three New Dorms lounges are now singles. Two Coffrin and three Gifford lounges are now doubles, and in Hepburn, two lounges are now a double and triple respectively. Juniors returning from abroad could be forced into former lounges with someone they might not know. Welcome back to the School of Mismanagement.

Numbers do not lie. Thus, here is the situation as the Office of Residential Life explained to me this afternoon. The are 115 students returning for J-Term and only 55 leaving at Christmas. Current available space, including the lounges, leaves the College currently short at least 20 beds for the month of January.

Juniors returning from abroad could be forced into former lounges with someone they might not know. Welcome back to the School of Mismanagement.

In addition, there are 50 Juniors returning in February along with approximately 100 new freshman. This will be off set by several factors: 55 students are going abroad this spring, while 20 Feb Seniors will be leave their dorm room behind when they ski down the slopes at the end of J-Term (however they will not get a diploma handed to them in exchange). There are 20 freshmen living in singles that were doubles at the beginning of the year and an expected 20 Seniors will take "Special Student" status and live off campus this spring.

However, there is no need to tell Chicken Little that the sky is falling just yet. Residential Life has a solution: "Melt." In the upcoming months, as the ground freezes, the student body will thaw. Some people will continue to study "oceanography in Costa Rica," several Febs will decide not to show up, and there are those amongst us who will not return for "academic reasons." Maybe you should put down this paper and open your books!

It is quite obvious that this situation and solution are totally unacceptable. At Middlebury, we pay a Comprehensive Fee, that is supposedly "all-inclusive." Considering the amount dispensed, a certain level of quality is to be expected. Few would dispute that each student has the opportunity to receive an excellent education. Academically, Middlebury has many incredible professors, and a review session that creates a remarkable level of accountability.

However, regarding room and board, this is not the case. Each student deserves a real dorm room and a limit on the number of bad Chinese food nights at Proctor.

While few people in the Administration would disagree with these principles, they seem to have a problem carrying them out. In the September 17, 1998 issue of *The Middlebury Campus*, Secretary of the College Eric Davis related the Administration's propensity for housing crunches at the beginning of the semester (pre-melt) as a result of the college's "Yankee-frugality" view of resources. One look at Bicentennial Hall, and this argument looses all credence.

The primary source of the housing issue is not a limit of resources, but the allocation of them. This summer, the College converted two former social house residences to offices.

Had one of these buildings remained available as dorm rooms, much like Centeno, the entire housing problem would be alleviated. Instead, lounges must be used as dorm rooms, going against President McCardell's own decree, and the Administration has been forced to cap enrollment at the current level until the infrastructure catches up.

However, the real losers in this scenario are the people who give Middlebury its raison d'être: the students. Individually, certain students had to, and will have to, live in a lounge and move mid- semester. Collectively, we lost some of the most coveted housing on campus, have been deprived of our lounges, been given much less flexibility in housing changes and indirectly paid millions of dollars for more offices.

At Middlebury we pay a Comprehensive Fee that is supposedly "all-inclusive." Considering the amount dispensed, a certain level of quality is to be expected.

At this juncture there is little that can be done except hope that it is a warm winter, so that a lot of "melting" occurs. Lounge Lizards don't do too well in the snow.

Kenny has no time for relationships

I've noticed a pattern recently in my conversations over dinner at Proctor, at a football game, or just hanging around my suite on a Friday night. My friends and I all look at each other, attempt to em-

Bryn Kenny '01

bark on a more original topic, but end up succumbing to the ever-present dilemma of relationships at Middlebury. I'm not talking just male-female relationships here, although we do touch on that one quite often. Now, more than ever, we are beginning to realize a certain surface quality to a lot of the people we like to call our friends, to the majority of the boys we're interested in romantically.

At a school where a 2 a.m. booty call is a hell of a lot more likely than a dinner at Fire and Ice, where "hi, how are you?" is the most frequently used and least-frequently answered statement, it is not surprising that very few people actually get the chance to know a good portion of their classmates. Although I've always been a strong believer in having a few close friends as opposed to a large circle of people I barely know, it's a little disconcerting to step back and evaluate just how little I know about a lot of the people I spend time with.

We're all so busy here. Too busy, sometimes, I think, to find the time to experience the ideas and personalities of people outside our tight-knit group of friends. We all have our own little niches, which is hardly a bad thing, but it's way too easy to become comfortable in such a niche as the football team, a theater group or pre-med students, because, obviously, we end up spending the majority of our time with them. With so many self-driven, intelligent students at this school, I'm beginning to feel like friendships and other people in general are secondary, if not way in the back of most people's minds.

It's obvious that the hook-up is the preferred choice of "involvement" here at Middlebury, but why? Believe me, I've discussed this topic (as I'm sure many of you have) to the point of exhaustion but somehow it keeps coming up. Essentially, we all want to fall in love, to find one person that we're blissfully happy with, but relationships take time and effort to work. The no-strings-attached, nothing-to-lose quality of random hook-ups is (I guess) what attracts Middlebury students. In essence, the drive-through at McDonald's is more painful. We get what we want and then it's back to work, practice, meetings, whatever.

But is this really what we want? How enlightening is the same group of people, day in and day out? How fulfilling is a purely sexual, empty experience? On one level, we all seem to be pretty satisfied with our ability to spend short amounts of time with people without even touching on the notion of any kind of intimacy whatsoever. Sadly enough, I think that's all a lot of us really have time for here, we're so busy focusing on ourselves.

Of course, to some extent, it's not our fault. We all came here to graduate and land a high-paying job so we can do the friends, relationships thing afterwards. But when does it really stop? When we're working thirteen hours a day as opposed to six, when we have bills and car payments? To tell you the truth, I have so much work over Thanksgiving break that I can't even begin to imagine how much time I'm actually going to be able to spend with friends that I haven't seen in months.

It's really frustrating, this complete lack of time and energy. I guess when it comes down to it, "priorities" such as schoolwork and other engagements are deemed a lot more important than establishing a bond with other people. But isn't there some sort of a balance we can reach when it comes to broadening our horizons, and possibly our willingness to invest ourselves in other people? I don't know. It's hard enough to get everything done in one day that I'm supposed to get done and I imagine that a lot of other people feel the same way. For now I'm just trying to get this article done so I can study for an exam, watch a movie for film class, and start another paper (not to mention finish that novel that was supposed to be finished on Monday). Perhaps I can arrange my schedule to fit in a quick hook-up and possibly even a "hi, how are you?" to my suitemates. But then again, there are only so many hours in the day.

Pinochet case puts American leaders in danger

Over the past month and a half England has been the stage for an international court case in the trial of former Chilean President, General Augosto Pinochet. The Spanish government

Antonio Macia '00

has requested that the former head of state, Pinochet, be extradited in order to face charges of homicide and torture against Spanish citizens living in Chile. On October 16, Pinochet was arrested, but on October 28 he was found not guilty by London's High Court. The Spanish, led by Judge Baltasar Garzon, vowed to appeal the decision. On November 24, a panel of judges from the House of Lords ruled 3-2 in favor of extradition. Now, Home Secretary Jack Straw has until December 12 to decide whether Pinochet is to be released to Spanish authorities.

Lets face it, as Americans we are quick to demand justice...

This court case is a major victory for human right activists and family members of the victims of Pinochet's reign of terror. I am pleased with the decision but at the same time I am refraining from euphoria until I know the United States government's stand. Up until this point the U.S. government has provided the world with no official statement.

Why? I'll tell you why. In 1970, Salvador Allende was elected President in Chile. He leaned to the left and subsequently was assassinated in 1973. Guess who took power? Augosto Pinochet, and who do you think supported the coup? That's right, Uncle Sam played a major role in the installation of the right-wing military man Pinochet. During his seventeen years in office close to 4,000 men, women, and children were killed or determined "missing" because of their supposed Marxist affiliation. My mother is from Chile, and I have uncles who were forced to flee the country because of this persecution.

If the Clinton administration supports Pinochet's extradition, American leaders become similar targets. I am in complete concurrence with the decision because it is a lesson to despots around the world that no one has the right to kill innocent people, and then attempt to gain immunity because they are the Head of State. The fact is that General Augosto Pinochet should be tried for his actions, but I feel that he must face trial in his native country. Realistically, the 83 year old will not face trial in Chile, but should he spend his last days under Spanish imprisonment? My reasoning is similar to American government officials. I fear that U.S. officials, such as Bill Clinton or Ronald Reagan could be extradited for crimes against other nations. I, as well as most Americans, would be appalled at the idea of having one of our leaders or soldiers face trial in another nation. It is ironic that the United States is going to provide the Spanish with classified material revealing Pinochet's atrocities since they helped put him in power.

Kenneth Roth, executive director of Human Rights Watch is quoted as saying that "only bona fide despots need fear persecution." I guess certain U.S. leaders are shaking in their boots. Lets face it, as Americans we are quick to demand justice, especially in less-developed nations, but we certainly don't want any foreign power pointing fingers at us.

Maybe we should de-classify some of those materials and let the citizens of this country decide whether our leaders should be punished. I think the public has the right to know what democratically elected U.S. officials have done in the name of national security. I would rather bring our own official in a trial than another country doing it on our behalf. The Pinochet decision is a lesson to tyrants around the world, but also an admonition to U.S. leaders that they will eventually have to answer to the public.

Middlebury is what we want it to be

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well, I got in and "who can refuse Harvard?"

Those were the reasons, and when I thought about them, they were pretty terrible. Perhaps no less terrible than my own. My own high school fugue flowed to a part of the river where all traces of my self could be washed away. Unlike some Lethean baptism though, I wanted to remember it all, because I was self-righteous enough to think I had learned everything that I could from those people. It wasn't until coming here and reading the works of a man beastly dead for fifty-seven years that I realized "I had much, much to learn." However, no one I knew wanted to go to Middlebury, so I said that is the school for me. I came here looking for reasons to feed my parents why I should come here (mentioned above), but in the span of a simultaneous sunset and moonrise above sawtooth peaks, five mountain ranges one behind the other, I saw without snarl or rattle, for what I looked. I knew that I would come here.

So here I sat on a dark night, one where the fog obscured the sunset, talking with some people in a cavernous room, while I could see our shadows dancing on the wall. We were talking about who we are and where we were going, and the shadows showed not the astonishment I felt upon this dawning realization: I am just a nameless stockholder in a renowned company.

This conglomerate is Middlebury, and we have a great CEO/CFO. He raises colossal amounts of money and builds gargantuan buildings without, according to this weeks Sport's Illustrated "exacting an academic price." He raises our rankings according to U.S News and World Reports, another magazine that matters far more than the journals and tomes some of us peruse for a paper. U.C. Berkley Law in a specifically designed aptitude scale rated Middlebury 86 points of difficulty (the number one school was Swarthmore with 89.5). People seem to find good jobs, go to good graduate and professional schools, and give back lots of money.

Middlebury grows. No one can really dispute this, nor can they dispute that the alumni love our CEO. We are in a big business. So it gave me pause when I heard someone envy the relationship of her friend at Bowdoin, who knows the President, and who hangs out with him. She felt that sort of relationship was lacking. Like she was Jerry Maguire and wanted a company with fewer clients, and more personal attention.

Another person's memo said that he can't do everything, that he is only human, and that you can't have everything in one man. And I - I shall be telling this with a sigh - I said that I can't see the sunset anymore. I felt that we were being turned into something that I had tried to avoid in my application process. "What was that?"someone else asked."Harvard," I said. These commons are common at uncommon Harvard so we too come on aboard. "Are you saying that you wouldn't have gone to Harvard?" she asked. "Of course," I said, and she said "I couldn't refuse Harvard, who can refuse Harvard?"

Not even my spell check can refuse Harvard, even though it refuses Middlebury, and that is complete refusal. But does it mean that we should change the spelling of our name from M-I-double-D to H-A-R...? And I think the answer is no, our success in sports heralds that. And I think it upsets me that in trying to avoid the people that went to those institutions I come here to find people who wish they were those people. It almost seems worse.

So as our CEO promulgates his mission statement, his "vision," and takes us into a new millennium of converting us as if we were lead into another institution's gold, I will provide his alchemy with a little mercury, a substance necessary for such conversions, one that might drive him mad: perhaps we do not want to be converted to something else. I will reiterate a caveat I told him "you wish us to trust your vision, and we expect you to trust ours." And to you who wish to be something that you are not: perhaps we should not be lead, although some of us act as dense.

My middlife crisis is that of wondering what it means to be a Midd-kid. Our president's is what his vision is, while according to S.I., "a number of students and professors worry that the school has made a Mephistophelian bargain and the unseemly appurtenances that attend big-time athletics are lurking around the corner." As our population grows to a housing crunch I wonder that. When I leave Proctor and see plans for a building of a brick promenade outside the library (reminiscent of Harvard Square?) I wonder that. When we ram through on greased skids a commons system like someone else's, I wonder that. I wonder on our long winter nights, and remember the pride with which I told my friends my road and my dream. I emerged from the cave, hoping and expecting to see more than shadows; I had hoped to see the sun. It, though, for me, had already set.

Weber argues that forests have multiple uses

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surrounding lands. A biographical sketch by George Mead states, "From the first, Mr. Battell cared for the wild lands according to the best rules of forestry available. He sold lumber and wood to the mill owners and townspeople cutting the ripe timber and gathering all down trees. In the winter he drove a team himself into Middlebury loaded with wood." It was also noted that Battell would allow only mature timber to be cut.

Battell's lands were managed during his lifetime by Thomas Boyce, who resigned from a professorship at Middlebury in 1896 to work for Battell. Mead describes Boyce as "establishing for Battell a forest conservation system of lumbering, patterned after the plan followed by the national government in its control of the national forests, whereby year after year a crop of timber may be removed, and the forest constantly renewed." Boyce, himself, recollected that "ten or more mills were stocked with logs from (Battell's) land." In addition to his concept of forest utilization and self-perpetuation, it is clear that Battell was also concerned with pure preservation.

For example, evidence gathered from his associates (including Boyce, President Brainerd, and John Houston), in 1917, indicated that he "was accustomed to cut timber on the park area, but that he was very particular not to cut at any point such that the cutting could be seen from Bread Loaf Inn or Silent Cliff. These witnesses also all agreed that he was very particular that no cutting should be made along the banks of Middlebury River." His deed to the College in 1911 of the so-called Abbey Lot included the condition that "the spruce and pine are not to be cut, except the dead or fallen trees, but shall be preserved in a primitive state, and the remainder of the lands are to be cared for according to the best approved methods of forestry."

The present inventory of Battell lands held by the College includes 971 acres of so-called "park" lands, 103 acres (Abbey Lot) of de facto wildland, and 839 acres of unrestricted lands. The unrestricted lands have been under multiple-use management for recreation, research, wildlife, and timber. These lands, in common with those of a number of private colleges and many of the state land grant universities, have long been dedicated to conservation purposes without necessarily or primarily being dedicated to preservation.

With regard to the preservation of Battell lands and the honoring of his vision, one should not overlook the significant fact that over 9800 acres of the Bread Loaf Wilderness Area lying just easterly of the Bread Loaf campus are in fact Battell lands which were sold by the College to the United States.

In the writers' discussion of the 1996 Report by the Task Force on the Environment, is it not misleading to omit mention of the specific recommendations concerning management of College lands? The call was to demonstrate environmental responsibility by ongoing conservation activities and practices including dedication to sustainable agriculture and forestry as well as natural area protection.

Finally, mention is made of "(contributing) to the preservation of the remarkable beauty afforded us by the scenery of Vermont." It has long been recognized that Vermont's scenic beauty is, in fact, a reflection of past and present land uses predominated by working farm and forest lands.

Stephen Weber is the Middlebury College Forester.

Land is imperative to well-being of wildlife

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ecosystem in that it provides genetic and morphological variation within and between populations.

Biodiversity in its simplest definition, "is species richness," or "the number of species present in an arbitrarily defined geographical unit." What are the benefits of preserving Battell's land as forever wild and subsequently increasing biodiversity? Two of the most important reasons for species richness are economic value and ethical value.

The economic value of biodiversity comes in several forms. Firstly, many plant species now domesticated as commercial crops; corn, cucumber and peas were originally discovered in the wild. These plants are now of vital economic and agricultural importance. Secondly, plants found in the wild are used for medicinal purposes throughout the world. For example, common antibiotics such as penicillin and over-the-counter drugs like aspirin were developed from wild plants and fungi. Thirdly, in order to increase crop yield, plant's resistance to pests, and immunity to harsh environmental conditions, we may someday need to exploit the wild strains of our domestic crops to diversify gene pools. Diversifying a gene pool allows for some plants to produce more fruit in different environments, survive in extreme climates, and secure the survival of future generations. Therefore, the overall economic value of a forest is invaluable. We are yet to discover the multitude of untapped floral and fungal resources that exist throughout the forests of the world today.

Almost two months ago, our ES 401 seminar had the opportunity to visit the stand of old growth hemlock near the Breadloaf campus which is part of the land we wish to preserve.

Economics can not be the only reason behind preserving wilderness to increase biodiversity. The discipline of deep ecology stresses that every species has an inherent right to exist without human intervention. It is important to understand that ecosystems function through an intricate web of species interactions. These interactions ultimately determine the population structure of a community. Community structure is critical in determining the fitness of species on all trophic levels of an ecosystem. For example, carnivores feed primarily on sick and weak individuals of herbivore populations, thereby increasing the health of the remaining herd. Similarly, removing vegetation from forest ecosystems would have devastating effects on the entire food chain.

In addition, the watersheds and old-growth stands of forest that exist on the said land above are extremely important for local wildlife and plants. Very few old-growth stands remain in Vermont due to massive clear-cutting in the latter part of the 19th century. Clear cutting stands of forest leads to soil erosion. Erosion, in turn leads to greater deposits of silt and other minerals which are released into ground water, rivers, lakes and streams, causing pollution and overrepresentation of certain minerals. As the water becomes "less clean," aquatic life that depends on oxygen and other chemicals will die as the delicate balance of chemicals is disturbed. Also, soil filters water and provides a natural resource for cleansing water. Rivers that supply clean water are important for wildlife as well. Old-growth forests are known to have the highest species diversity. They are secure habitats for endangered species such as the Indiana bat and the Canada lynx of Vermont. Also, old-growth forests have high established canopies which provide shelter for animals during the winter.

Almost two months ago, our ES401 seminar had the opportunity to visit the stand of old-growth hemlock near the Breadloaf campus which is part of the land we wish to preserve. Sitting amongst the trees, we all felt a sense of pride and history. Those trees have lived through the civil war and both world wars, and they somehow managed to survive the human hand. Conserving Battell's lands is Middlebury's opportunity to help promote awareness of the importance of biodiversity. In preserving this land for biodiversity, Middlebury College can become a model for other land owners to follow.

Cinda Scott and Josh Silver are both members of the Middlebury College class of 1999, and students in ES 401.

Areshidze criticizes Campus's view of the ARC

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no new ones. How can one interpret it as an attempt to violate freedom of speech, when only new rules could do that.

I am mentioning the ARC now because, having written about three interesting words ("community," "contemplation," and "friendship"). I thought back to that *Campus* editorial and the misinformation that it introduced. That editorial did not help us be a better ommunity. Rather, it led us in the opposite direction. Therefore, as we move forward in this academic year and as we strive to be a better school, lets keep in mind the question of our community, how it came together and why it is here. Let's try to be friends to each other, not enemies.

Study abroad office sponsors photo contest, Calleja places first

By Laurie Manus
Staff Writer

"One, two, three," "Say cheese!" "Smile," "Could you please take a picture of us?"

Students studying abroad recognize these famous phrases because travelers constantly carry a camera with them. Whether the pictures are of people, monuments, or landscapes, a traveler's photograph captures a brief and memorable moment of a much larger experience.

Middlebury students who had recently studied, traveled or lived abroad were eager to share these lasting impressions with the college community.

This year was the first time that the office of off-campus study organized a photograph contest for students who had studied abroad. Liz Ross, the associate director of the office of off-campus study, said that the office decided to organize this contest in order to give students an opportunity to share their experiences with the campus at large and encourage other students to study abroad.

Forty students entered pictures in the contest and the staff of the office narrowed the pictures down to 10 finalists. Some of the staff members were looking for photographs that portrayed the study abroad experience in a unique manner, while others simply chose aesthetically pleasing image. The ten finalist photographs were enlarged and put on display on the stage of the Grille from 16 to 20. Students, faculty, and staff voted for a favorite picture on 19 and 20.

After the votes were tallied, Andrea Calleja '99 received the first-place prize for her photograph entitled " Central American Children." She won a US Airways round-trip ticket in the continental United States, a prize which was donated by Carlson Wagonlit of downtown Middlebury. Calleja will travel to Baja, Calif.The second-place photograph was "Old Muslim Man in Kashgar" by Shannon Shaper '99 who won a $20 gift certificate to the Alpine Shop in Middlebury. Jenna Sigman's '99 photograph "We are dancing" or in Swahili "Tunacheza" won third place, and the Middlebury Darkroom and Middlebury Moun-

(see Study, page 10

The office of off-campus study decided to organize this contest to give students a chance to share their experiences.

The Top Three Winners of the November Study Abroad Photo Contest

Courtesy Photo

"Central American Children" was shot by Calleja '99.

Courtesy Photo

The above, "Old Muslim Man in Kashgar", was shot by Shannon Sharper '99.

Courtesy Photo

"We are Dancing" or in Swahili "Tunacheza" was taken by Jenna Sigman '99.

Sophomore teaches English in China

Global Volunteers organize human development projects

By Kristine Palmero
Features Editor

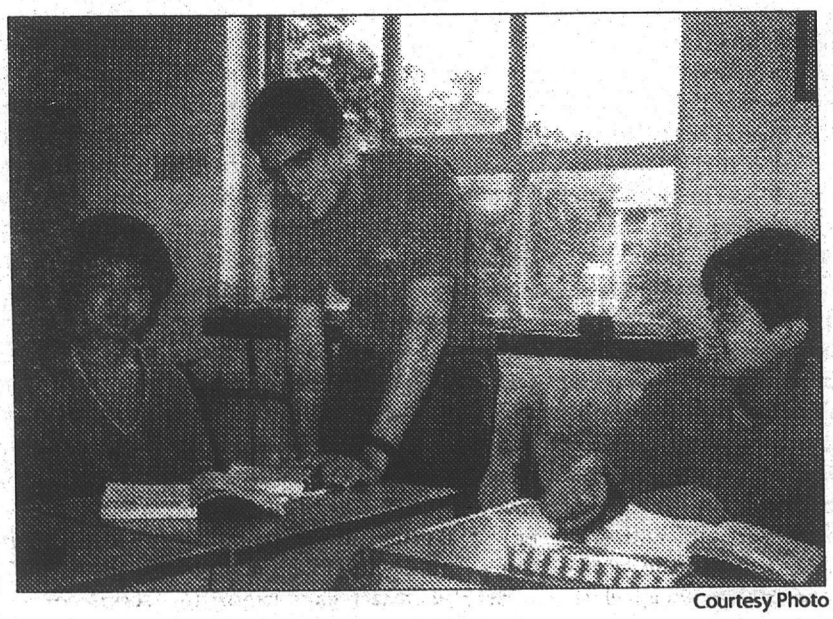
Each year, Global Volunteers, a private, non-sectarian, nonprofit international development organization based in St. Paul, Minnesota, coordinates more than 125 teams of volunteers who participate on short-term human and economic development projects to 19 countries. This past summer, Jonathan Chesebro '01, a native of Newton, Massachusetts, spent three and a half weeks teaching English to children in a summer-camp setting in China.

Chesebro's interest in pursuing this volunteer experience stemmed from his desire to immerse himself in the Chinese culture. "[Many westerners] see everything from their point of view, that everything is westernized is better," said Chesebro, who had studied first-year Chinese. "China has a long, rich history and tradition that I wanted to experience but not as a tourist." He said that the month in China was an "amazing experience," especially since he had never visited any eastern country or had any teaching or volunteer experience beforehand.

Before Chesebro left for China, he had prepared lesson plans in advance, only to discover that his class of 22 students, ages 12 to 15, had studied only one year of English. "For the students, 'Games like 'Hangman' and 'Heads Up, Seven-Up' [as well as] other group activities worked better because they are terrified of getting up and talking to the class, especially in English," he said.

Chesebro said that the Chinese teachers taught "textbook-style English" and it was helpful for the students to hear English spoken with the proper inflections. "[The students] could write a lot and read fairly well," he said, "but a lot of the time, they could not understand what they had read." Chesebro said that although he knew basic Chinese, his students laughed at his attempts to speak their language. Despite the language barrier, he said that the students were attentive and paid attention, regardless of whether they actually understood him. "I wanted them to open up and talk to me," said Chesebro. "They were as interested or more interested in learning as anyone else their age. They are less privileged than many [Americans] are, although by their standards,

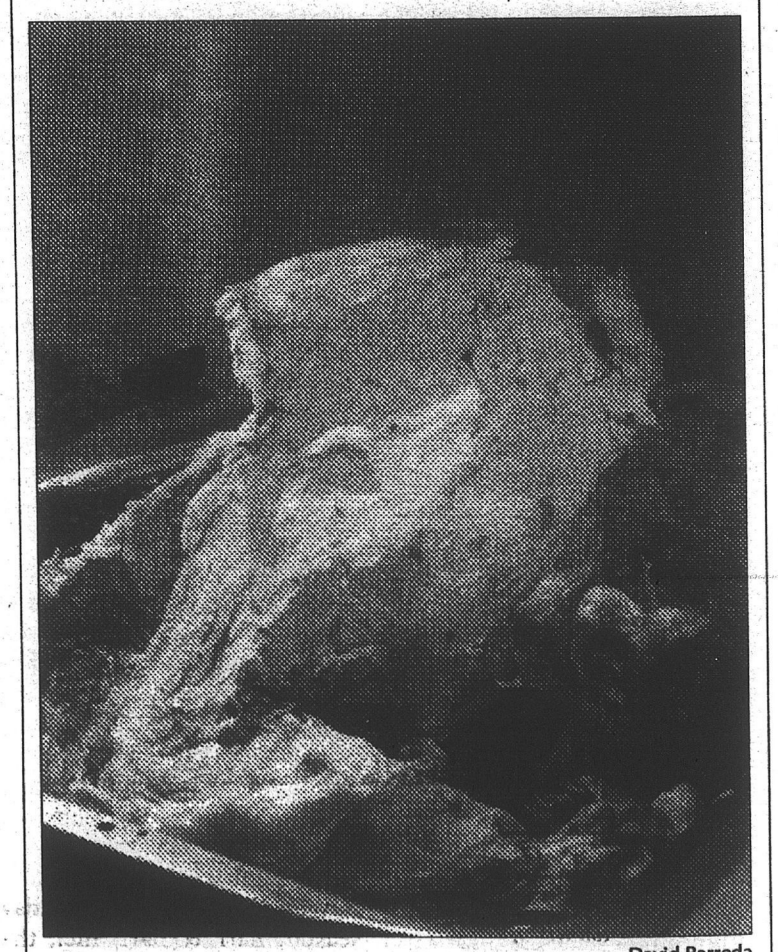
(see Sophomore, page 10)



Courtesy Photo

Jonathan Chesebro '01 helps two Chinese students.with their English homework.

Gobble gobbled



David Barreda

Last week many Middlebury students joined the rest of America in continuing a tradition of giving thanks. This turkey weighed in at 30 pounds but was devoured in a matter of minutes. Classes are back in session as all prepare to push through until the end of the semester.

Philipps' trek down Colorado River ends

Courtesy Photo

Dave Philipps '00 has spent this semester travelling 200 miles down the Colorado River in a small inflatable raft.

by Dave Philipps
Staff Writer

Editor's note:

Dave Philipps '00 is spending the Fall Semester walking the length of the Colorado River as part of an independent study project in Environmental Studies. This is his third and final installment submitted to The Campus, which he wrote while hitch-hiking home.

Have you ever found yourself stuck in a Mexican swamp with no way forward and no way back? I have. And while I was sitting there cursing the thick willows and reeds I noticed that the boat I was in was slowly sinking.

This boat, a small inflatable raft, had carried me 200 miles down the Colorado River, down into Mexico. And then the river was swallowed in a labyrinth of willows and tamarack, and I was swallowed with it. I had no choice but to abandon ship.

I double checked that my backpack was closed tight, and jumped into the water. The problem was that I didn't know where the shore was. I couldn't see more than five feet ahead of me, and there was no noticeable current to cut across. I pushed through thick branches and plunged into pools, trying to swim with my 40-pound pack on. One step, I was ankle deep in mud, the next, I was over my head in green water. Finally, I pulled myself up onto dry land.

Breathing heavily, I stumbled up the steep bank, and pushed through the branches, into the light. It took my eyes a moment to adjust, then I saw I had stepped out into an open field. Men nearby hoed at rows of lettuce. They stared at me, and spoke rapidly to each other in Spanish, then broke out laughing. I looked at myself, covered in mud and blood from many scrapes, dry leaves stuck to every part of my body. I sat down to empty my shoes and found a gray leech happily sucking at my ankle. I laughed too.

I spread out my things to dry. Luckily, my food didn't get wet, or my camera or journal. Once everything was packed again I set out down the road. Two days later I reached the end of the Colorado River. I had followed it for 116 days from its icy birth in the Rocky Mountains, down through the desert heart of America, and into Mexico. Staring out at the vast tidal mud flats that mark its mouth, I have to say that I was disappointed.

For such a proud river to have suck a mucky, murky end seemed an insult. But I guess pride is for people, not rivers. The avocets and rails that I watched pick through the mud didn't seem to mind. Pride is not for shore birds either. I didn't feel any pride myself. I had crawled through the mud too.

I was done with my journey. I did not really feel any different than before the whole ordeal. But I guess I must have been, because I was alone I Mexico with no car or plane ticket, and only $30 to travel the 1500 miles home, and it really

Sincerity in life's many relationships comes with self-knowledge

By Andrew Urban
Opinions Editor

Going home this year for Thanksgiving break I felt older and wiser. Although the latter is probably incorrect, the first cannot be denied; another year had been tallied and life continues on. On my flight home, drinking a martini that my drunken seatmate provided me in gratitude for giving him directions from BWI Airport to Chesapeake, Virginia, I felt down right old.

The suburban wasteland I return to whenever I come home from Middlebury is a pleasurable relief from the puritan, pristine college I have been attending. It is nice running into friends who chain smoke, hate their parents, and don't think twice about quoting N.W.A. lyrics while we scream at cars in front of us who don't have enough intelligence to do 60 m.p.h. down Connecticut Avenue on a crowded Friday night. It is nice to be filthy every once in a while, it is nice to buy three dollar wine at 1 a.m. from stores that aren't allowed to sell alcohol after midnight.

I know there are there, and they know I am here; when together we will drink our beers and have fun, we are attached in this manner.

Yet when I return now, no matter how many times I risk life by merging onto the Beltway, or no matter how many pitchers of Murphy's beer we order at Flanagan's, I am no longer really attached to Washington D.C. as a geographic entity. Its streets are familiar and its weather patterns predictable, but they are remnants from the past. I am connected directly only to the friends and family who helped forge my existence in Washington.

I am not a sentimental person. I am fond of humanity, but not to the extent that I can transcend my personal belief that the more one gets attached to others, the more you sacrifice sincerity in the actual relationship. With this in mind I usually laugh at excessively social people, or those who are afraid to be alone; they are weak, they can't eat at Proctor by themselves because they think people will question their position in the college's social hierarchy. Do they really want to talk to all these people, or is it ulterior motives that push them?

This isn't to say I don't have close friends, or that I don't reflexively say "How are you?" as I pass by an acquaintance without pausing to hear an answer, it is to say that I try to avoid being sentimental and indentured to the company of others. I don't take a lot of photographs, I rarely call friends to chat. I know they are there, and they know I am here; when together we will drink our beers and have fun, we are attached in this manner.

So now that I have begun to sever ties from my geographical home, I must cherish the ties I have to my friends. I can be transient in the States, exiled in Germany, or trapped in Vermont, without human contacts as long as I have the assurance they still exist.

I hope one day I will be able to find some type of attachment in love. In the end, that is all we really have, no matter how strong we may pretend to be. My grandfather has Alzheimer's disease, and has been reduced to an infant. It bothers me. I always felt a certain pride for the stubbornness, and self-sufficiency my grandfather seemed to convey to me when I was a little kid and from the stories I was told as I got older. My grandfather was the type of man who did not hesitate to go for his service revolver that he kept under the counter at the dry-cleaning store he owned, when some criminal tried to rob him of his money. Despite his status as a five foot two, mild-mannered, Jewish guy from Philadelphia, he always seemed to have his way. I can just barely remember my father and grandfather playing chess when I was a toddler, epic battles to me at the time that will seemingly never be reproduced.

Now my grandfather is lucky if he remembers his own name. He lives in a nursing home, and about four times a week my grandmother, at the ripe age of 91, is driven to spend a couple of hours with him. God knows what they talk about, or if they even speak at all. I imagine just being together is enough, and when it comes down to it, as Orson Welles once said, "What do words matter anyway?" Neither has to prove anything to the other, or to mutter contrived statements; it would be superfluous.

I guess this is the attachment I hope to one day find. I want to meet a person whose mere being I'm attached to; a relationship void of material gifts, empty statements, or pointless epithets used to describe how close this person is to me. To speak of how close I am to this person would be to trivialize the bond we have.

Instead, give me a fire in the fireplace, a big loyal dog and someone I can always love silently and without any justification. When we are together, let tranquillity be the medium of our communication, and nothingness the desired realm of our activity. Only then will I gladly be attached.

Barr & Barr sponsors can food drive

David Barreda

If you bring in one canned good you can tour Bicentennial Hall.

By Bryn Kenny
Staff Writer

Boasting 210,000 square feet, five floors and over 300 rooms, Bicentennial Hall is hardly a wallflower when it comes to architecture.

With the start of the holiday season, Barr & Barr, Inc., the company that has been working so on Bicentennial Hall over the past year and a half, will open the doors of the Hall to the college community with a Christmas can drive. Beginning this Friday, Dec. 4, Barr & Barr will host a tour through the building for anyone interested, provided that they bring at least one canned good with them.

"The building can look rather imposing so it's good to extend friendship to the community," said Mark McElroy, project manager.

McElroy, along with his coworkers, feel that offering students and faculty a chance to become acquainted with Bicentennial Hall provides the perfect opportunity to benefit less privileged members of the community.

The tour will consist of a walk through various lecture halls, labs and lounges, and will allow those who have felt a little intimidated by the Hall to get a feel for what it will be like when its doors are formally opened in the year 2000.

Barr & Barr asks that those who plan on attending the tour, which will begin around 2 p.m. on Friday, Dec. 4, inform the company before arriving by calling extension 2418.

All proceeds from the drive will go to the Addison County Food Shelf.

Study abroad office sponsors photo contest, Calleja places first

(continued from page 8)
taineer rewarded her with free film processing and a mug.

Calleja's first-place photograph depicted three semi-naked children from El Salvador hugging one another. She plans to fly to Baja, California, with her free airplane ticket. Calleja, who lives in El Salvador, took the picture while spending the summer on Varra de Santiago which borders Guatemala. Calleja noticed the three children when she was chatting with a friend and saw them peeking around a corner and giggling at her friend. Calleja tried to start talking with the children, but they would not respond to any of her questions.

Although the children were shy, they let Calleja pose them. she chose to enter this photograph because of the expressive nature of the portraits. The nakedness in the photograph symbolizes the primitiveness of the Salvadoran natives and the image captures the importance of the familial bond in the children's world.

Like Calleja, Shaper's hobby is also photography. She took many pictures while traveling after her semester in China. She photographed the "Old Muslim Man" while at a western Chinese Sunday market. Shaper said, "The market was a great photo opportunity because there were so many people crowded together and the culture is so different, even from the Chinese culture." Ser said that she felt as if she were transported several hundred years back in time while standing in the open air market surrounded by men with white beards and little hats. The man she photographed was selling aluminum pots and he did not react to Shaper's taking a picture of him. Shaper also was also chosen to be a finalist for a black and white picture that she took in Tibet of an older lady wearing a hat.

The nakedness in the photograph symbolizes the primitiveness of the Salvadoran natives and the image captures the importance of the familial bond in the children's world.

The third-place photograph depicts a scene of children playing on a beach on the island of Zanzibar which is off the coast of Tanzania. Sigman met these children when the beach village of Bweju organized a bike race for the Americans. Sigman is playing a singing circle game, which is like the Swahili version of ring-around-the-rosy, while the whole village waits for the bike racers to reach the finish line.

Sigman said that this photograph represents the essence of her spring semester in Zanzibar; spending time with the native children and playing with them was one of the best parts of her trip. "The children are not afraid of strangers," she said. "They were willing to let us in on their fun so that we could enjoy what they enjoy. They showed [the group of Americans] how to have fun."

Other finalist include Peter Westra's '99 photograph of himself crawling in the Moroccan sand dunes. Westra spent 10 days in Morocco and when the picture was taken, Westra was dressed in the traditional garb and a turban. "I was dying of thirst and was trying to reach what I thought was a body of water in the middle of the desert," he said. To his dismay, it was just a mirage, and Westra's friend captured this action shot on a 35 mm camera. According to Westra, another note-worthy picture was of him making sand angels in the desert.

The authenticity and seriousness of Westra's photograph was contrasted by Elizabeth Xanthopoulos'99 impressionistic photograph. Xanthopoulos studied in Florence, Italy but she made many trips to Venice, Italy. This water scene, entitled "Impression of Venice" captured her eye because it encompassed both the water and the Venetian architecture superimposed over one another.

Ross said that the office will hold another photography contest next year.

With more publicity and prior knowledge of the prizes, Ross hoped that more people would enter photographs, but she and Lea Howell, an intern in the office who ran the contest, were very pleased with the participation and the quality of the photographs.

Sophomore teaches English in China

(continued from page 11)
they were more privileged than [most Chinese in the area.]"

Of the 14 who volunteered to teach in China, only two were college-age and these two 20-year olds brought their grandparents; a family brought their adopted five-year old Chinese daughter; the rest of the volunteers were over 45. Nearly 10 percent of Global Volunteers are college students; the rest are all ages. In 1997, their ages ranged from 11 to 90.

Of the differences in western and eastern culture, Chesebro said, "I think I was in culture shock the whole time I was there."

Just as many of the locals in Baoji were unaccustomed to westerners ("They followed us because they weren't used to seeing Americans," he said.) Chesebro was unfamiliar with their customs. "They had different mannerisms and they related to people differently," said Chesebro. "They were all friendly and at times, their friendliness was overwhelming."

He shared the story about how many of the local people flocked around him and his friends at the public swimming pool. They became friends with a 20-year old Chinese girl who showed them around the mall.

"They were almost too friendly," said Chesebro. "She asked for our addresses and said that if she came to America, she'd visit us."

In addition, they were direct in telling Chesebro that they were interested in getting to know him. "'I want to be your friend,' they would tell me," he said. "Before I left, my students gave me a gift and said 'I will remember you forever.'"

His Chinese friends told him that because he was their American teacher, his students will not forget him. "To them, Americans are the paragon of everything privileged. They are studying English so they can go to America." He said that many of them believe that "western is better" and therefore, they strive to mold their lives according to the western model.

"There are so many things that they shouldn't change," said Chesebro, "like their traditions and the importance of family. "Volunteers with business backgrounds are asked to share their expertise with Chinese people, an important milestone for Global Volunteers and any US. nonprofit organization."

In fact, this people-to-people partnership between a nonsectarian, short-term volunteer organization and Chinese schools is the first of its kind in 50 years, according to An Wei, president of the Sino-American Society which serves as the local host organization for Global Volunteers.

The work projects include teaching conversational English, assisting with health care, building community facilities such as schools, painting and repairing homes and business instruction and consultation.

Global Volunteers' goal is to build bridges of understanding and respect between people of diverse cultures. "The work project, wherever or whatever it is, is the vehicle for fostering this understand," Philbrook explained.

Most volunteers view this opportunity as an alternative to a standard vacation and a they pay their own costs for participation. Global Volunteers is not subsidized by any government or religious agency.

Two and three-week programs are scheduled throughout the year to China, Indonesia, Vietnam, Ghana, and Ecuador , five of 19 countries one can work. Global Volunteers has been featured on CNN, the NBC Today Show, the ABC Home Show and the Travel Channel. Those interested in this program should check their website at http://www.globalvolunteers.org.

Johnny Angel...

Courtesy photo

While in Morocco, Peter Westra '99 made sand angels among the dunes. Westra also submitted to the Study-Abroad photo contest a picture of himself in the traditional garb and a turban.

CAMPUS VOICES

What was your worst Thanksgiving

"My little brother ran away."

--Jason Dane '01.5

"My dad droppped the turkey on my little brother's head."

--Adam Schildge '01.5

"My mom dropped the turkey on the floor, dusted it off and put it back on the plate."

--Willow Stein '01

"My mom made me tofu loaf instead of turkey."

--Peter Dixon '01.5

Compiled by Kristine Palmero

Photos by Mark Hamilton

The Middlebury Campus

Editorial and Business Board Positions Now Available for Spring

Editorial and Production Opportunities

Previous experience with *The Campus* not necessary

The following positions with *The Middlebury Campus* are open for next spring. The spring 1998 staff will be chosen by the current editorial board. Experience with *The Campus* is not required.

Applications for all positions will be available in the Student Activities Office in McCullough beginning Wednesday, November 18. Please return completed applications by Dec. 4 to Drawer 30. Candidates will be contacted for interviews. Please call Megan Sowards at extension 5736 with questions.

Editor-in-Chief: Responsible for editing, brainstorming for article ideas, writing weekly editorials and acting as liaison between section editors, photographers, production personnel and business/advertising staff. Experience with the *Campus* not required. Paid Position.

Managing Editor: Assists editor-in-chief with everything. Responsible for editing, coordinating various sections and doing sporadic trouble-shooting. Must be able to work well with people and must have editing/writing experience. Paid Position.

Production Manager: Oversees production and final layout of newspaper and manages production staff. Good knowledge of Quark Xpress necessary. Must be willing to work late hours. Paid Position.

Business Manager: In charge of business end of newspaper including paying bills, overseeing budget, subscription mailings and circulation staff. Must be well organized and responsible. Paid Position.

Advertising Manager: Solicit and layout ads. Must be outgoing, motivated, conscientious and organized. Knowledge of Quark Xpress a bonus but not necessary. Must be comfortable with telephone skills. Paid Position plus commission.

News Editor: Responsible for conceiving, assigning and editing news stories. Oversees layout of section. Must be aware of campus news and have a mind for creative journalism.

Opinions Editor: Responsible for soliciting and editing opinions pieces, letters to the editor and editorial cartoons. Must have a keen interest in campus life and sharp eye for timely issues.

Features Editor: Responsible for the creation and assignment of novel, interesting and pertinent story ideas. If you do not consider yourself quite adept at squeezing creativity out of what will become the barren desert of your mind, this position is not for you. Simultaneously, this position offers an exciting level of freedom, which allows the editor to shape the section as opposed to the section shaping the editor.

Arts Editor: Creates and assigns articles for the section each week. Responsible for layout of the section. Insider knowledge of the Middlebury arts community is helpful, as is a willingness to pursue off-campus story ideas.

In Depth Editor: Must be able to come up with innovative and multi-dimensional topics to examine each week. A good sense of student interests and a creative eye are beneficial. Responsible for assigning and editing all stories and overseeing the layout of the section.

Sports Editor: Assigns and edits all sports stories. Should be familiar with members and coaches of Middlebury athletic teams and in touch with non-varsity activities.

Photo Editor: Responsible for assigning and taking photos. Must have good technical skills including knowledge of darkroom procedures. Dependability is a necessity.

Copy Editor: Responsible for the elimination of all spelling, punctuation and typographical errors. Some late nights required. Above-average spelling and grammar skills a must. Knowledge of Quark Xpress program a plus but not a requirement. You will be part of a team of copy editors, so flexibility and an ability to work well with others would be advantageous. Paid Position.

Technical Consultant: Must be computer whiz with experience in late night troubleshooting. Knowledge of Quark Xpress essential. Minimal time commitment but erratic hours.

On-Line Editor/Staff: Responsible for the maintenance of *The Middlebury Campus* On-Line Web site. Knowledge of Frontier, Perl Scripting and Quark Express helpful.

'Zero' plumbs the depths of society and the human experience

By Meg Taintor
Staff Writer

Alex Fuller

Steve Waltien, '00 and Tyson Lien, '98.5, stand mesmerized by the destructive power of a great fire in one scene from the theatrical collection, "Zero", compiled and directed by Lien and Frank Wildermann, '99.

The floor of the Hepburn Zoo is buried under layers of dirt, shattered bricks, rusty hubcaps, ancient televisions, filthy VCRs—and more dirt. The walls scream with graffiti. And yet, over this stunning example of the second law of thermodynamics (that all order is reverting to chaos) are draped long white diaphanous cloths. The juxtaposition is jarring.

Almost imperceptibly, the play begins. The actors silently take their places on-stage, hiding beneath and behind the draping shrouds. From behind the audience, a mellow soothing voice begins to recite from Dylan Thomas' "Under Milkwood." In the dim glow of ever-shifting lights, Jim Sparnon '00.5 introduces the audience to a town asleep: "From where you are, you can hear their dreams."

And suddenly, the peaceful silence of the show ends. For good. Loud techno music, intrusive lighting and wild activity fill the Zoo. The cast springs to life, tearing down the draping cloth to reveal a post-Apocalyptic stage. There is no life on this stage, nor is there the possibility of sustaining life: the ruins of culture lie in shattered heaps around the periphery. Or so we believe.

Such was the experience of the audience on entering the Hepburn Zoo the weekend of November 19-21 for performances of "Zero," the independent senior work of Tyson Lien '98.5 and Frank Wildermann '99. Originally entitled "Buffet of Theater," the piece is a collection of scenes from a wide range of modern plays. Although the material that Wildermann and Lien selected for the evening was at times a little self-indulgent, and although sometimes the driving force behind the selection of texts seemed a little vague, the evening itself was a masterful success.

I say self-indulgent, because the scenes chosen were all obviously selected to highlight (or explore) an actor's strengths, and while this type of selection leads to brilliant performances, it also leads to a restricted subject matter: the "dreams" we were given were almost universally hopeless, emotionally violent and bleak.

The destitute nature of the scenes did not detract from the quality of the evening as a whole. In fact, it was only after a substantial distancing of myself from the performance that I began to be bothered by them. In the immediacy of November 21, 1998 in the Hepburn Zoo, I was so absorbed in the event that was "Zero" that I scarcely had time to be critical of the selection of scenes—which is a success to be distributed between the directors, the players and the designers, all of whom worked hard to create an evening of theater.

There was no pretense that this was "reality" that we were watching. In a truly Brechtian style, we were distanced from the scenes so much that when they impacted us, it was through logic and thought, not through feelings. In keeping with this, each scene was introduced to us by an actor (or in one instance, by the stage manager) who gave the title and author and what little background we needed to understand the action that would follow.

The design of the show was superb, with each element perfectly complementing the others. Raquel Davis' '00 lights added to the design in that they were never stationary. From the opening moment with the gauzy drapings and the quiet words to the blazing fire in the middle of the first act, to the final chilling moment of the evening, the lights shifted and changed—but never intrusively.

Matt Soule's '00.5 set and Deb Sivigny's '99.5 costumes created a playing space that gave the action a certain continuity: the play was being performed in a deserted, broken-down building by members of the lower class—poor, freezing, starving. This is Ground Zero. In this alone the tone of the evening was justified: if these people were going to present a play, you can bet that it wouldn't be "Oklahoma."

The acting itself was phenomenal. All members of the company gave exceptional performances that displayed not only great talent, but also great flexibility. The materials used to create the evening were all texts that push the limits, from Buchner's Brechtian style "Woyzeck," to the near melodrama of Kane's "Phaedra's Love," to the dark comedic realism of Sam Shepard's "4-H Club."

"4-H Club" provided some of the only humor of the evening, and it was vital to the success of the show. Although all of the scenes were performed with honesty and commitment, because of the low

(see *Zero*, page 14)

Craven's "Stranger" exhibited in Dana

By Otie Hart
Arts Editor

Vermont filmmaker Jay Craven is no stranger to adversity. In fact, the two are undeservedly well-acquainted. His new film, "A Stranger in the Kingdom," was exhibited October 19 in Dana Auditorium where Craven discussed both the adverse conditions in which the film was made, and film's central theme of racial tension in the Green Mountain state.

The film was first shown last summer during a sneak peek tour of small Vermont towns, a quaint and fitting premiere that contrasted harshly with the film's unjustly toilsome production.

Based on the brilliant Howard Frank Mosher novel of the same name, "A Stranger in the Kingdom" depicts the story of a black preacher who has moved into Kingdom County, Vt. The film was first shown last summer during a sneak peek tour of small Vermont towns, a quaint and fitting premiere that contrasted harshly with the film's unjustly toilsome production.

Craven's script attracted many established actors, like Bill Cosby and Martin Sheen. Vermont National Bank, however, was not as impressed by Craven's work and rescinded on a huge loan the day before production was scheduled to begin, and demanded collateral on the loan before anything was to be filmed. The loan was essential to help pay the film's $1.85 million budget

Craven dealt with the bureaucratic red tape and shot the film in a brief 32 days. Shooting was also complicated by the absence of Jack Palance, who was scheduled to play the part of Resolved Kennison, a back-country hick who plays an integral role in the film's plot. Palance mysteriously disappeared somewhere in Canada the day before shooting began and was nowhere to be found for weeks, causing longtime Craven confidante Bill Raymond to take on the role at a moment's notice.

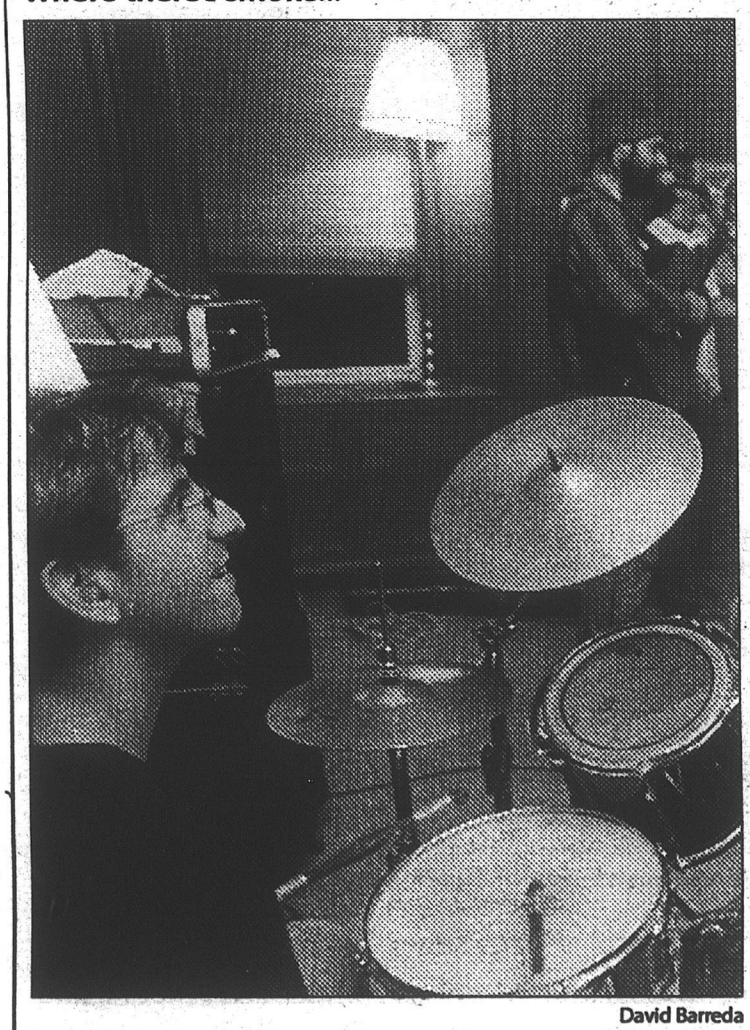
Raymond, father of Middlebury student Quinn Raymond '00, turned out to be the film's brightest and funniest character. His drunken soliloquies offered much needed departures from the film's grave depiction of racial tension.

The film focuses on the arrivals of two newcomers to Kingdom County—Claire LaRivierre, an attractive harlot from Quebec, and Rev. Walter Andrews, an African-American preacher with an impressive background in the Armed Forces.

Actually, "focus" might be the wrong word. The plot of "Stranger in the Kingdom" is so complicated and has so many important characters, nothing in the film is per-

(see "*Stranger*", page 14)

Where there's smoke...



David Barreda

Smokin' Grass, *a Burlington folk-root band, played at the Grille recently. The Grille regularly sponsors live evening performances.*

Johnson explores wide range of styles in dance

By Matt Griffin
Staff Writer

I don't think that Shelby Johnson '99 named her fall dance concert "On an Individual Basis" in reference to "Deviations from policy [x] may only be made on an individual basis." Her choreography constructed five distinct dancing vocabularies that challenged me to not only view each dance as a separate event, but also to observe each dancer within the dances as a specific, human individual rather than merely a component.

The performances took place on November 20th and 21st in the Dance Studio and included eight new dances choreographed by Johnson. The five solos, a duet, a quintet, and a trio were performed by Katrina O'Brien '00.5, Annie Kloppenberg '01, Meghan Kreger '99.5, Alison Stoll '00, and Johnson herself.

The program began with two solos. First, O'Brien exploded across the mostly dark stage and into a single pool of light. As soon as she landed, she sprang over onto her back with her legs pressing up into the air. Throughout the dance she would continue to explore the athleticism of her movements through spasmodic leaps and pulses. The violent percussive property of her footing and the ragged gasps of her breath created a music that worked in dialogue with improvisational quality of the accompanying music.

In the second solo, Stoll's movements tended to begin energetically and then suddenly, inexplicable run out of steam. For example, her opening phrase with her back facing towards the audience began with Stoll throwing her arms and left leg laterally into the air and ended with the limbs falling limp at her side. Later on she struck a shape much like a push-up only to fall suddenly on her face, her limbs splayed in all directions. Both of these solos struck me as particularly human dance portraits, highlighting a few particular types or sequences of gestures that would later reappear. They also seemed aware of the particular quirks and gestures that they had

(see Shelby, page 15)

'Fantasticks' brings music to the stage

By Thaya Brook
Arts Editor

Middlebury is not excessively fond of musicals. With an average of ten or so theatrical productions each semester, it is rare that there is a single piece of musical theater among them. In light of this gap in the theater season's spectrum of genres, the recent production of "The Fantasticks" might seem a welcome remedy. I only wish it were. Unfortunately, with so little history of musical theater, Middlebury may need a little more practice with the genre.

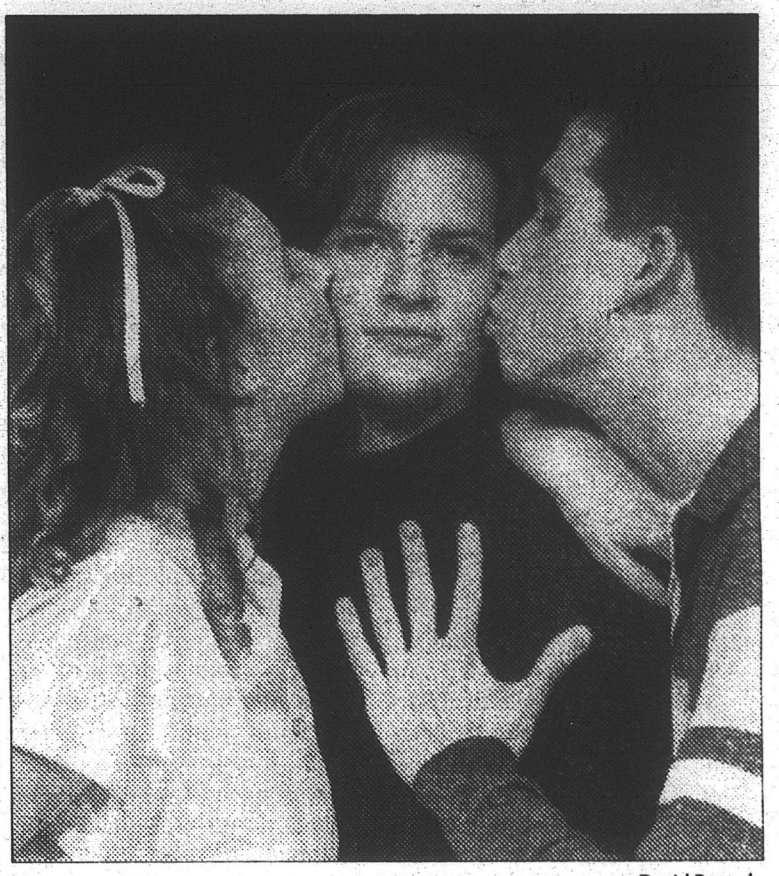
"The Fantasticks" was produced by the Middlebury College Musical Players (MCMP). Past productions include "Joseph and the Technicolor Dream Coat" and last year's "Godspell." While it is an admirable goal to bring music to the Middlebury stage, the fact that the group has infinitely more trouble finding musicians than singers and the fact that it is forced to perform in McCullough gives its productions a somewhat last-minute appearance.

This is not to say that the whole evening was badly spent. There were some marvelous voices in the production, most notably Amanda O'Keefe '00.5 in the role of Louisa. It is a pity that this voice is not heard more often on campus. Another cast member who is too often on the wrong side of the footlights is Kirk German '00.5 who presented a delightfully honest Matt. Nor would I overlook Whitney Dorne's '99 dexterous work at the piano.

Certain alterations in the traditional casting of the show added new dimensions which created a much more interesting piece than the original script could offer. Instead of casting two men in the fathers' roles, director Anna Benvenuto '00 cast a man (Tyler Beebe '02) in the role of Matt's father and a woman (Cameron Brown '99) in the role which was originally Louisa's father. The new intrigues and multi-generational romances possible with a father and mother combination helped to bring this painfully dated script a bit closer to the '90s. One piece of unexpected but ultimately plausible casting was George Warner '00.5 in the role of the sexy and exotic El Gallo. Warner has previously appeared on Middlebury stages as neurotic, precise and somewhat nerdy characters. While these more fastidious characters are the most immediately suited to him, he pulled off the role of El Gallo, and I would be interested to see him cast against type more often.

The major flaw in the production was its lack of polish. This was most apparent in the small dance numbers, perhaps because the show's staff lacked a choreographer. The link between the parents' dance numbers and the rest of the show was not immediately apparent. Mostly, I was never really sure why they were dancing. Of course, one might say the same thing about any musical, that it is unclear why the characters sing instead of speaking like ordinary people. However, it is an accepted convention that they sing when the emotion of the moment seems too large for words. The same should be true of the dance numbers within a musical, but that implies that the actors make the emotional leap from simple speech to song and dance. In the case of the parents, their dancing never felt like anything other than choreography. Part of the problem may have been that Beebe danced with a blank look on his face, as if it was not his character dancing at all. He might just as easily have been in a step-aerobics class as on a stage.

The nature of "The Fantasticks" leans slightly toward the campy side, with its cardboard sun and moon and its plastic swords. The campiness of the MCMP production, however, seemed incidental rather than intentional. The technical limitations of McCullough could have been an addition to rather than a detraction from the production. Since the set was already minimal and the costumes suggestive rather than representational, a careful use of these elements might have dispelled many of the production's problems. It also was never very clear how seriously the show took itself. A lighter touch and a hint of self-mockery inherent in the script itself would have had a dramatic effect on this production.



David Barreda

Performing in the Musical Player's production of The Fantasticks, left to right are Kirk German '00.5, Amanda O'Keefe '00.5 and Stuart Peery '02.

Theater major reveals trials of spring auditions

By Jonathan Reiber
Staff Writer

Theater people smoke more than most artists, I think, and I also think I know why.

All forms of art have pain and suffering deeply imbedded in their nature. The process that the artist must go through in order to produce a work can often be more painful than having your teeth pulled with rusty pliers while dangling from a splintery rafter by your toenails at the same time.

Writer's block can be one of the strongest sensations of constipation known to humanity. When a painting isn't going well, there are times where the best possible solution that runs through your mind is to become a performance artist who lights his paintings on fire. I've been in both positions. The most painful experience of any art, though, has to be the process of auditioning for a play.

When I got to college, I thought that the high stress things like college applications were finally a bleak memory. Since I have decided to major in theater, that bleak memory of high competition has raised its ugly head once again. By necessity that ugly head raises itself about three times a semester when someone needs to cast a play.

Let me give you a brief outline of the auditioning. The first thing that must happen is that you must have a monologue memorized which has a character go through at least two different emotions. As an actor, this process of memorizing the lines, inhabiting the character, and bringing the lines to life is the reason why I choose to act: It's fun.

After this point, though, the fun part of auditioning has ended. And it ends rather abruptly, I might add.

After you have your monologue all polished and prepared, you walk over to the Center for the Arts and go to the little reception desk that is right next to room 232. On this desk is a pad of paper with people's names written on it.

In the last set of auditions, for the plays "Rosencrantz and Guildenstern are Dead" and "A Month in the Country," around 100 people auditioned (and that doesn't count the people who are abroad). For all of those who are really hot at math that's 5% of the college campus auditioning for two plays which have a combined cast of about 30 roles. Now not all of those people were auditioning for the plays themselves, many of the actors auditioning had to do so if they wanted to be considered for Acting I. In any case, the numbers

(see *Student*, page 15)

moe. ends fall tour at Higher Ground

By Alex Klose
Staff Writer

The up and coming jam band moe. can definitely lay down a groove. Guitars dripping with watery distortion, ever so smooth slap and pop, and a supremely confident stage presence are just a few of the reasons why moe. epitomizes all that is beautiful about the New England jam scene in late 1998.

moe. wrapped up its fall tour with a spectacular show on November 16 at Higher Ground in Winooski, Vt. The four-man ensemble from Buffalo, Ny. has been touring since September in support of its second major label release, "Tin Cans and Car Tires." Originally scheduled for November 3, the show was postponed almost two weeks due to the birth of a son to the rotund bassist Rob Derhak. Any animosity created by this delay, however, was promptly erased by the immensity of Derhak's smile. The new father strode onstage with the air of a man who has just conquered the world, and his playing was all the more expressive for it.

moe. provided a hint of the riches to come when guitarist Chuck Garvey strapped on his glittery gold guitar to jam on the final song with opening band Moon Boot Lover. Fingers flying and head bobbing, he wailed for a good ten minutes. After a short standing wait, moe. took the stage and played for over three hours, including two encores. Two stage-divers (a rarity at Higher Ground) within the first half-hour of the set ensured a memorable evening.

The show opened with a funky version of "Moth," a great song of the band's major label release "No Doy." The tune featured Garvey on a steady guitar riff and then a tremendous jam that included all the band members.

The poppy "St. Augustine" followed, featuring the sing-a-long lyric "God is light / Light is good / God is good." Though the band had better jams, it seemed that "St. Augustine" was the crowd's favorite song of the night. Probably the best jam of the night was "Buster," a fifteen minute jam session that ended the second set.

A wide variety of musical influences are reflected in the diversity of moe.'s songs. Guitarist Al Schnier exhibited his skills on the steel pedal guitar and mandolin, while Derhak delighted in twanging the low B of his big five-string, eliciting, as the bass leapt off the walls and into every eager heart, a joyous reaction from the crowd.

First Set:
Moth
St. Augustine
Blued Eyed Son
Big World
Californ IA
Cryptical Envelopment
The Other One

Second Set:
32 Things
It
Waiting For The Punchline
Tambourine
Wank Jazz
Buster

Dreadlocked and decked out in hooded sweatshirts and baggy pants, UVM students were a familiar and comfortable presence, donning the official Stoner Seal of Approval to moe.'s old-fashioned style of rock 'n' roll. By show's end, the rapport established between band and crowd was quite personal, friendly jokes and hearty praise passing freely between both parties.

moe.'s music lives in a stream of consciousness, melodies mingling and dancing between heartstrings, continuous rhythms continuously weaving patterns of a most delicate hue.

Although songwriting is a definite weakness, the power and spirit of the music overshadow this deficiency. The emphasis is not on the lyrics, but rather on the good vibes that emanate from each instrument. The members of moe. share a unique musical chemistry that is a wonder to behold and an inspiration to every aspiring musician.

And just in case you can't get any Phish tickets for New Year's, moe. will be playing that night in Philidelphia at the Electric Factory, an excellent venue deep in the heart of the city of brotherly love.

New Spiritualized live CD presents fine mesh of noise and pop

By Sam Folk-Williams
Staff Writer

The fourth proper full-length from Jason Pierce's space outfit Spiritualized is a two-cd live recording of their "world-famous" performance at the Albert Hall in October '97. The set includes many songs off their latest studio album, "Ladies and Gentlemen We Are Floating in Space" as well as one each off the first two studio albums, "Laser guided Melodies" and "Electric Main Line" as well as some songs written while Pierce was a member of the now-classic cult group Spaceman 3.

The entire album, both CDs, are framed with the oscillating electronic-phase noise that is the backbone to the "Electric Mainline" album. This unique sound is a fairly stunning on its own, but which quickly fades to the background when the music proper is played.

The "Intro" features the pure phase noise with gradually increasing musical remnants which come together as the first of the album's featured new single, "Oh Happy Day" which seems to present an honest appeal to Jesus Christ as a source of retribution for a life spent mostly in states of "sin." However, it is not difficult to realize a sarcastic, or at least facetious undertone to Pierce's words, "Oh happy day/ When Jesus Walked/ He washed My Sins Away" in light of the fact that nearly every other song Pierce writes is about taking hard narcotics. After singing the first verse, the "Intro" builds into a several minute-long hysteria of competing noises, highlighting one of Pierce's unique talents—his ability to orchestrate pure noise and present it as completely musical. The noise reaches a certain climax where all at once its deafening tones collide in a spectacular oscillation upward suddenly to emerge as the slow, languorous and strikingly beautiful melody of "Shine a Light."

While this technique may seem to be somewhat reminiscent of Sonic Youth or some more contemporary noise bands, it seems more likely that Pierce drawn his influence from earlier rock and roll movements, most specifically Lou Reed and the Velvet Underground. This is another fascinating aspect of Pierce's cacophony of sounds; while he is a self-proclaimed "Spaceman" who utilizes a slew of synthesized sounds and futuristic noises to construct his laser-guided melodies, his most powerful influence are the 1960s heroin-laced Velvets.

The psyche-rock influence can be most apparently seen in this album's rendition of the Spaceman 3 classic, "Walking With Jesus". Here, again, Pierce turns to Jesus as a subject matter, but he consistently presents the icon in a spiteful ironic light. The rendition is just wonderful with the perfectly driving guitar riff swept under by the oscillating organ part and so gently laced with Pierce's familiar voice, as he sings of his encounter with the son of God.

A song that is not immediately apparent as a Velvets-influenced number is "No God Only Religion" an instrumental whose title is yet another clue to Pierce's ideology. The heavy guitar intro (which, on the studio version is a string arrangement) is right out of Lou Reed's "Street Hassle" days, and is no doubt a homage to Pierce's greatest hero. The piercing shrill horns build the a tension which curls on end until the wildly out of control pulsating drum and bass rhythm kicks in at full blast and carries us through five minutes of the most engaging, driving explosion of musical creativity and structured madness in recent memory.

Other highlights include "Electric Mainline's" irresistibly coy, "Medication," which fluctuates between a gentle two-tone organ melody and a driving explosion of guitar heavy madness as Pierce wails, "I'm waiting for a time/ When I can do without/ These things that make me feel/ This way all of the time."

"I think I'm in love" is heard here in a much more mellow, lazy guitar version than on the studio album. Pierce's laconic voice and gentle sway better accentuate the lyrics which talk about a delirious, ambiguous love for a woman as a result of an addiction to heroin.

On the whole, "Live at the Albert Hall" offers a brilliant portrait of probably the most intelligent, highly imaginative and best-crafted performers in pop music today. In fact, it is only with hesitation that Pierce can be included in the pop category, as his music truly transcends the confines of genre classification. The fact that Pierce can pull off these highly-crafted studio songs so flawlessly and breathlessly on a live album is a sure tribute to his mastery, and this album holds its own among the growing library of Spiritualized releases.

'Zero' explores Brechtian detachment

(continued from page 12)

object matter, the evening could very well have been heavy-handed. It was because of the fun and the games that Sparnon, Steve Waltien '00.5, and particularly Jesse Holland '01 found in moments of the text that allowed the evening to last as long as it did (over two and a half hours) without seeming long at all.

In choosing such difficult scripts on which to base their work, Lien and Wildermann were also able to push their acting and directing abilities to the limits. In one of the final scenes of the evening, from Jim Cartwright's "Road," Wildermann sat alone in a chair "constipated on bitterness" screaming and groaning as he tried to expel the "devil" inside him. It was a scene which could have bordered on the ridiculous, but instead became horrifying, because of Wildermann's commitment to his work.

This terror was reinforced in a number of scenes, but particularly in moments like the cutting from "Phaedra's Love," performed by Stephanie Janssen '99 and Lien, in which it became difficult to separate the actor from the character, and most especially in a sequence stemming from a "Woyzeck" scene with Waltien and Sarah Nelson '99.

In this sequence, Nelson was "stabbed" by Waltien, and then her bloody corpse was left on-stage while three other actors performed another scene. The presence of a mutilated female on-stage served to heighten the tension of the scene being enacted (in which the characters were discussing rape) and also to fray the nerves of the audience just that tiny bit more.

"There is no solution. But you're all adding a 'maybe' aren't you?"

These were the final words of "Zero," stated in "Road," and then repeated by Lien as the lights faded for the final time. This was perhaps the only way the evening could have ended: because we were only given a selection from different plays, different "dreams," we did not have access to the closure that any one of them might have provided. We are left, in a truly Brechtian style, without a catharsis, without a closure, with the knowledge that it is our responsibility to make sense of what we have just witnessed.

And this, perhaps, is both the ultimate success and the ultimate weakness of "Zero."

'Stranger's" complicated storyline weakens effect

(continued from page 12)

ceived with much focus, with the exception the final riveting courtroom scene.

The plot is set into motion when Resolved Kennison sends away for a live-in maid from Canada, hoping to get more than just a clean house out of the deal. Claire realizes she has been tricked and spends the film repeatedly hiding from Resolved. Meanwhile, Rev. Andrews and his son Nat (Nelson) are trying to make friends and become part of the community, much to the chagrin of some locals, especially Harlan Kittredge, an redneck chillingly played by Vermont actor Rusty DeWees.

Charlie Kennison (David Lansbury), the county's hot shot twenty-something defense attorney and cousin of Resolved Kennison, becomes intrigued by Claire, as does Rev. Andrews, who takes her in after one of Resolved's many attempts to coerce her into sleeping with him.

The maze of relationships in 'Stranger" becomes almost too much to bear. With Charlie and Rev. Andrews both playing the role of protagonists, the multiple subplots are more confusing than interesting. The choppy editing also did not help the viewer, with scenes beginning and ending with no transition.

The lack of cohesion in the film can most certainly be linked back to the hectic production schedule Craven had to abide by, which is a shame because Craven has all the talents to assemble a wonderful film, as "Where the Rivers Flow North" proved. The cinematography in "Stranger" was wonderful, taking full advantage of Vermont's pastoral settings.

Many of the character portrayals were also above average, especially Raymond and DeWees. "Stranger in the Kingdom" is a perfect example of a whole not equaling the sum of its parts.

New Music

November 24 & December 1

The Beatles White Album	Original Soundtrack You've Got Mail
Front 242 Headhunter 2000	Pearl Jam Live on Two Legs
Stanley Jordan Live In New York	RZA Bobby Digital in Stereo
Merengue All-Stars Pure Merengue Hits	Timbaland Tim's Bio: Life From Da Bassment
Metallica Garage Inc.	Ike & Tina Turner Absolutely The Best
Gary Moore Out In The Fields	Various Artists Cali Drum & Bass
Original Soundtrack Down in the Delta	Various Artists Chef Aid: The South Park Album
Original Soundtrack Psycho	Various Artists N.W.A. Straight Outta Compton 10th Anniversary Tribute

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Student exposes anxieties of auditions

(continued from page 13)

are still staggeringly high for this college.

On one hand, this is fantastic for the department in that there is a great depth of actors and people who are ultimately interested in the theater. That means more student shows and a wider variety of possible plays to be produced. On the other hand, it means that actors aren't going to have as much of an opportunity to act as they maybe would like. This all boils down to this–if you and your friend look and act alike, you will be competing for the same part.

The tension that exists in the room outside of an audition space is so thick that if you are not auditioning and you just happen to pass through, you may think yourself witness to a life and death matter. People's faces are drawn. You hear people mumbling and see them pacing. There are so many voices that you cannot hear yourself think, and the glances that the auditionees cast each other could freeze a glass of water in summer. It's brutal.

You've written your name, and your time arrives. You go in, perform your monologue and step out. The well-balanced and calm person says, "That's done, I'm leaving, I'm hungry" and departs, but everyone else either goes through a period of deep embarrassment, unhappiness, peace, or elation over how well or how poorly their audition went. Some go for drives. Some sit in a corner and weep.

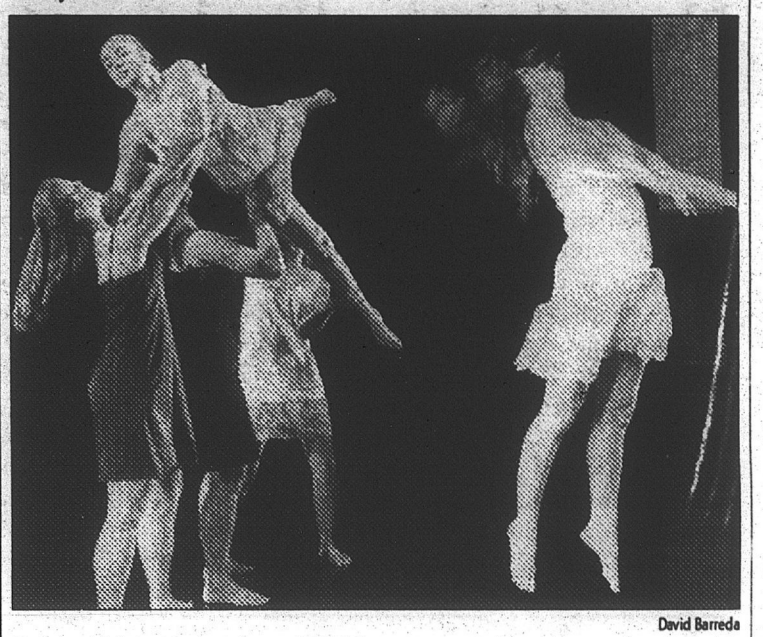
Soon after callback lists are up, hearts either rise high, rise medium, or sink into a pit were the sun don't shine. At Middlebury what happens with callbacks and cast lists is that 8.5 by 11 sheets of paper are posted with names in small print. Call backs are usually posted at around 10 or 11 at night. Once callbacks are done, that's when the tension is highest. What happens at the time of posting is that all of the people who have been waiting around in the lobby all day leap up to look for their names. After looking at the lists it is rare to see anyone leave immediately. People want to stay and wait for friends' names, enemies' names, and just to see whose name is where. What happens almost every time is that a huge crowd develops around the lists and no one can see anything.

Because of the crowd you look at the faces around you. Some smile brightly, some even fall on the floor and laugh with happiness, but some faces dawn a far-off look of utter despair and mutter some utterance like "Oh well" or if they are feeling really insecure they makes some weak joke. It's terrible.

The trick, in the arena of performing arts and egos, is to stay focused on the acting and to try your best. People often take auditioning as a personal matter but in reality, an audition has less to do with acting ability than whether you fit the part. None of it is really a big deal. Everyone gets parts eventually–one must simply keep the faith. Maybe it's just a tough art to be involved in. We love it, though, and that is why we keep going on.

Do you still wonder why so many theater people smoke?

Poetry in Motion



David Barreda

Under Shelby Johnson's '99 direction, members of the dance program perform Johnson's senior work in a recent concert.

Dancers create new persona, identities in concert

(continued from page 12)

gathered with time--poking fun at themselves without being overly self-deprecating.

Following the two solos was a duet between dancers Johnson and Kloppenberg. Though this piece was a duet, the same special attention to the individual remained. Here, rather than synchronous movements, the two dancers moved in dialog with each other. First one doing a phrase, the other actively watching, and then the second dancer responding and adding a new idea. A duet of observed solos.

Next was Kreger's solo. Differing in pace and rhythm as well as gestural vocabulary from the first two solos, Kreger moved gracefully about her single pool of light with light movements, testing her own range of movements. A run would dip suddenly into a lunge and over into a handstand. A twirl would begin smoothly with limbs reaching, extending only to draw in with clutched hands and hunched shoulders at the end. Something about her attention to the space as a whole made her solo feel more private and lonely compared with the others, a characteristic that somehow felt in character for the dance persona created through the piece. The piece ended when Kreger, running towards the wings, encountered Johnson with totem-like O'Brien perched on her shoulders. Kreger cut a wide arc and ran offstage into the darkness.

The quintet began with O'Brien slowly slipping down Johnson's body to the floor. Followed by Kreger and Stoll similarly leaping into her arms and slipping free. When Kloppenberg finally walked on to the space, Johnson leaped in her arms. Leaping up again and bounding across the stage in unison, the company settled into a series of synchronous movements that looked suspiciously like dance warm-up exercises. The entire piece marked a movement away from the ensemble as the individual quirks and gestures seen in the solos began to assert themselves: Stoll collapsed prone again onto the floor; Kloppenberg attempted to sit down but was pushed away by the chorus; Meghan moved swiftly, gracefully and freely; Katrina was shaken in a mimicry of the jerks of her movement material; and Johnson brought an air of authority to her movement material.

Kloppenberg's solo followed, beginning under a white sheet. She twisted her way out of the sheet with patience, groundedness. Seeing her solo after seeing so much of her movement vocabulary revealed through the duet and quintet, I found myself identifying with her dance persona.

Next came the trio. Truly a study of dance personas taken to extremes, O'Brien ruled the space like a spoiled child: posturing and posing herself but chasing the other two dancers off into the wings when they attempt to similarly display themselves. Later the two other dancers did emerge and their relationship underwent all sorts of changing alliances and shifting foci until finally Kreger and Stoll left O'Brien on the stage--on her back again.

Johnson's solo was the final dance of the performance. Dancing to "I'm So Lonesome I Could Cry" performed by herself, Johnson drew the show gently to a close. Her movements twisted and turned the body in on itself. Much like the evening as a whole presented internal and external moments. Finally, she joined a circle surrounded by her other dancers and the lights faded out.

Arts Smarts

Movies

Friday, December 4

4:00 p.m.
"The History of Photography." Diane Arbus, Mary Ellen Clark: "The Searching Eye" and Sam Abell: "Sight and Insight."
CFA Lower Lobby

7:00 p.m.
"Reservoir Dogs"
Dana Auditorium

9:30 p.m.
"Pulp Fiction"
Dana Auditorium

Saturday, December 5

3:00 and 8:00 p.m.
"Kasper Hauser"
Dana Auditorium

Performances

Friday, December 4

7:30 p.m.
The ISO Show. Enjoy an evening of culture, music and fashion accompanied by sumptuous food and drinks. Admission $3 for ID holders and $5 for non-ID holders.
McCullough Floor

8:00 p.m.
"Execution of Justice." By Emily Mann, directed by Claudio Medeiros '90. Courtroom drama based on the true story of the murder trial of San Francisco City Supervisor Dan White. Admission $4 general, $3 faculty/staff/senior, $2 Midd students. (Also at 8:00 p.m. Saturday and 2:00 and 8:00 p.m. Sunday)
Wright Theatre

8:00 p.m.
Mountain Ayres. Join Middlebury's own Mountain Ayres in their fall Madrigalfest with special guests The Williams College Elizabethans and The Amherst College Madrigals.
Mead Chapel

8:00 p.m.
Middlebury College Orchestra. Evan Bennett, Conductor. Free, tickets required.
Center for the Arts Concert Hall

8:00 p.m.
Dance Concert: New Stuff. New dances, in development since September, are performed by students in the Intermediate/Advanced Dance class. (Also at 8:00 p.m. Saturday)
Center for the Arts Dance Theatre

Saturday, December 5

9:30 p.m.
Guster with special guest Viper House
Admission $5 students/$10 general
McCullough Floor

Monday, December 7

12:00 p.m.
Concert of Seasonal Music. Sung by the Choir of Selwyn College, Cambridge, England and conducted by Andrew Grant.
Center for the Arts Concert Hall

Lectures

Saturday, December 5

10:15-12:30 p.m., 2:00-5:00 p.m., and 8:00-11:00 p.m.
Christian A. Johnson Symposium in the History of Art and Architecture: "Gianlorenzo Bernini: Life, Work and Legacy (1598-1998)"
Johnson Building

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The Road Less Taken

winds through the hills of Vermont

Middlebury students hail from all 48 states and 70 countries. When their four years are over, some return to their hometowns to begin their careers, while others flock to the metropolitan areas of Boston, New York or Washington D.C. Only a handful, however, excluding those who work for the college, choose to make the strength of the hills their own. Those who do make Vermont their permanent home, as In Depth found, have fallen in love with the state and wouldn't dream of living anywhere else.

Alum's prints capture Green Moutnain State

By Raegan Randolph
In Depth Editor

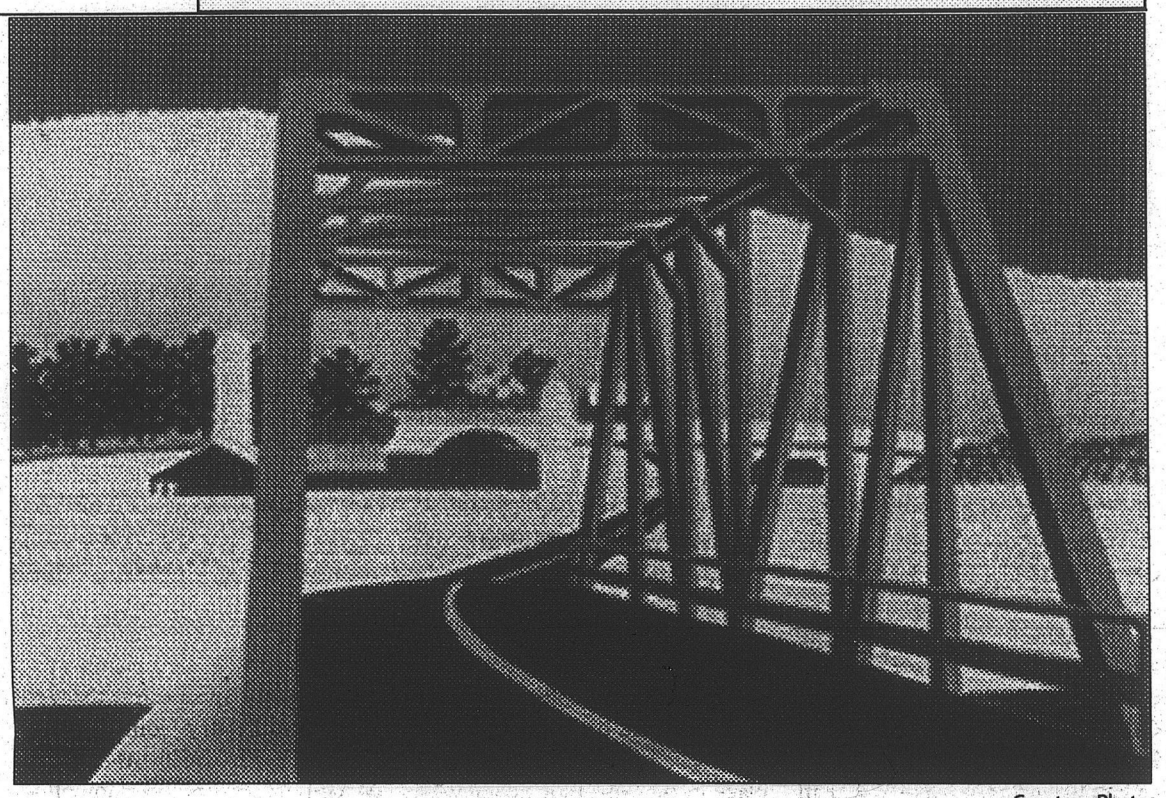
When many alumni leave Middlebury after tossing up their graduation caps, they not only bid farewell to dear friends but also to the natural environment that has nurtured their education, pastoral Vermont.

And while graduates may keep in touch with the friends they have made at Middlebury, oftentimes the Vermont landscape—filled with sprawling green hills, dark purple mountains and quaint red barns—becomes another cloudy college memory.

Of course, there are exceptions to this alumni majority. Huge exceptions, in fact. Case in point, 1957 Middlebury graduate Sabra Field, an artist who has made Vermont and its rich scenery the permanent focus of her colorful woodcut prints for nearly 30 years.

Field has been in love with Vermont ever since her days as a student at Middlebury during the 1950s. Having grown up in metropolitan New York, the artist knew that she wanted to attend college in a rural setting. Middlebury, she remembered, satisfied her search for "a small beautiful college with boys." Although she did not receive any professional art training as an art major at Middlebury, Field stressed that the college did teach her how to learn. "I came to see the role of artist as a calling more significant than I had before," she reflected.

In 1957, a teary-eyed Field bid farewell to her "four gorgeous years of fun" at Middlebury. Remaining in Middlebury after graduation was not ever considered by most graduates of her day. "There were so few opportunities for employment [at Middlebury] that it did not even cross our minds to stay after college," she said. A more likely choice, at least for this future printmaker, was to attend graduate school at Wesleyan University in Connecticut. It was at Wesleyan that Field learned the art of printmaking. "The minute I made my first print I was hooked," admitted Field.



Courtesy Photo

In the print above, entitled "Green Bridge," Sabra Field depicts one of Vermont's many quaint winter scenes.

Twelve years later, in 1969, Field returned to Vermont to further develop her craft. She purchased an old house in East Barnard with the money she had inherited from her parents and converted a portion of it into a studio. The same building, to this day, serves as her chosen place to eat, sleep and create year round. Her husband Spencer is her partner and business manager.

Field's art and her daily life in East Barnard are heavily intertwined. It is not uncommon to find her own picturesque home and village the subjects of her prints along with the rest of the Vermont countryside. Her daily routine reflects the commitment and love she infuses into her work. "If I'm not sleeping, I'm usually working," she told Middlebury Magazine.

Before 6:30 a.m., Field has already written in her journal and finished her correspondence. Then, she spends 40 minutes on the treadmill while studying Italian. After breakfast the day is consumed with printing, cutting blocks, drawing and handling the business aspect of her work; all tasks are executed swiftly and precisely. Her time-outs include meals and outdoor activities such as taking walks or skiing with friends.

The popularity of Field's bright woodcut prints abounds. "Over the years we've built a group of collectors that does literally stretch around the globe," explained the artist, "although half of our mailing list is Vermont and New Hampshire addresses." Her most exotic collector is the Dali Lama to whom Middlebury gave a print as a parting gift in the 1980s.

Field's prints have been the subject of over 40 solo exhibitions and have been included in various national and international juried exhibitions. In 1984, Middlebury College honored her with its Alumni Achievement Award and went on to award her an Honorary Doctor of Arts in 1991. That same year, Governor Kunin named her an Extraordinary Vermonter and commissioned her to design the state's bicentennial stamp. Although her favorite commission is a landscape design for a hot-air balloon, Field has also been known to work with such media as stained glass, collage and electronic IRIS inkjet prints.

Field is famous for her landscapes—bails of hay on rolling green hills, snow covered villages and fluffy white clouds against blue expanses of sky—but occasionally she executes portraits and even more rarely, the self-portrait. Middlebury has acquired a collection of her work to be housed permanently on campus as an ongoing project. Field says she is pleased that "a major collection of my work will stay right here in Vermont where it was born."

Some of her vivid prints, in fact, decorate the walls of Coffrin lounge and other unsuspected locations on campus. Holiday greeting cards of one of Field's winter scenes are on sale at the college store. It is not difficult to find her art when out and about in Vermont. It is as unique and engaging as the natural environment that embraces those who choose to live life as a Vermonter, even if for only four years.

Unique eatery serves up nostalgia

By Nicole Miller
Staff Writer

So, what does one do with a degree in American Literature from Middlebury College? Well, open a restaurant of course. At least that is what Dale Goddard '69 decided to do 24 years ago when he started Fire and Ice right in the heart of Middlebury.

Goddard was a Middlebury student back in the late 60s when the Vietnam War was still raging and a lot of the young men on campus were preparing to head off to service. Being in the ROTC, Goddard knew that he would be called by the Army immediately after graduation.

"You felt like you were going into the military anyway, so I didn't really have any plans for after graduation," he explained. So, after commencement in 1969, Goddard was sent down to Fort Jackson, South Carolina, for two years. The war ended in time and he never went overseas.

Goddard was then 24 years old, out of the army, and in search of something to do with his life. An offer from friends of a place to stay at a farmhouse in Bristol enticed him to return and try to make a life for himself in Vermont. He liked Vermont and he liked Middlebury. Besides, it was a lot different than the small mill-town town of Hardwick, Mass., where he grew up and where there wasn't much going on. With five years of experience from working as a waiter and bartender during his summers spent at Nantucket, Goddard started working at Mr. Up's then later at The Dog Team Tavern here in Middlebury. "I never thought of it as something to continue," he said—at least until Cheryl Rinder '72 told him about a woman who was looking to invest in a new restaurant.

Adele Pierce, a resident of the town of Middlebury, was looking for some people with experience to help her start a restaurant. She teamed up with Goddard and Rinder, and together they helped to make her dream a reality.

The three of them found Dutton Smith, a builder in Middlebury who owned the three lots that Fire and Ice now occupies. Previously, the land was occupied by a house, a torn down house and a burned down hardware store. According to Goddard, Smith had an imagination for atmosphere and style. He built the establishment and added a lot of the flare for which it is now known. Fire and Ice finally opened in 1974, only 5 years after Goddard graduated from Middlebury. At that point, the restaurant was much smaller and more modest than it is now. Over time, due to changing paths of life, Goddard became the sole owner. He is still running it successfully today.

The restaurant has changed dramatically over the years. It used to be more of a haven for the younger crowd.

With a dance floor and bar Goddard said that on a Friday night by seven it was so packed that people couldn't even get inside. Middlebury students would frequent it every weekend, especially with the gimmick that if you bought a drink you would get a free hamburger along with it. Goddard even arranged for some big-name bands of the late 70s to perform on the balcony over the dance floor.

However, over time this atmosphere became a nightmare for Goddard. It wasn't the type of establishment he wanted to run, and it was also hurting the dinner business. So, in 1982 he took out

(see Restaurant, page 17)

Grad qualifies as Renaissance man

By Jennifer DeLeonardo
In Depth Editor

Have you ever wondered how those lines in the center of the road got there? In Vermont's case, that anecdote is one of many contained in the tale of Dick Hubbard '36.

Hubbard was born in Middlebury 86 years ago. The first Vermont Hubbard had settled in Whiting in 1770. Dick's father came to Middlebury in 1898 and wed a niece of the Sheldons, of the Museum, in 1903.

Hubbard entered Middlebury College in 1932, after graduating from Middlebury High School. At the time, there were about 400 students at the college, and tuition was only $400 a semester. "One of the reasons there were so few students was because of the Depression," Hubbard explained, "I was a member of Chi Psi fraternity, and they took about fifteen new members a year. There were only four seniors and six juniors members left by the time I got there."

The campus Dick Hubbard stepped onto in September 1932 was drastically different from today's. Older buildings, such as Painter, Starr, Old Chapel, Pearsons, the Chateau and Warner Science existed, but the campus was much less developed. "There was an old wooden playhouse on Weybridge Street that used to be the Catholic Church where all the theatre productions were held," said Hubbard.

The social rules of the college were much different as well. Daily chapel services were mandatory; Catholic students were excused, but had to prove they had been to church in town. Girls had to sign in with their dorm mothers by 10 p.m., 11 p.m. on Saturdays. Occasionally girls would sign in, go to their rooms and then later escape down the fire escape, but the punishments were severe. Hubbard recalled one instance when three couples were thrown out of school after a secret weekend trip to Montreal and another case when a trustee's son was expelled for inviting a woman up to his room in Painter. During the winter, women were not allowed to wear ski clothing unless they were going skiing; instead, they wore "coonskin coats." Fraternities held teas and dances, and bands played on Saturday nights. A five course meal at the Sargent Inn in town was 75 cents, and the Middlebury Inn hosted a waffle supper on Thursday evenings that included dancing to records from 5-7 p.m.

"There was no drinking," said Hubbard. "Alcohol was an unknown item." A few of students occasionally went down to Rutland for a drink, but it was fairly rare, especially since there were no cars on campus. Students who drove to school were required to turn their keys in to the deans when they arrived on campus. There was "a lot of [cigarette] smoking." The Mountain Club was a "great cohesive factor," sponsoring trips up into the mountains to hike, picnic, and ski. "It's where a lot of boys and girls met socially," said Hubbard, "Some weekends they would have three buses packed going to hike and picnic at Lake Dunmore or Breadloaf."

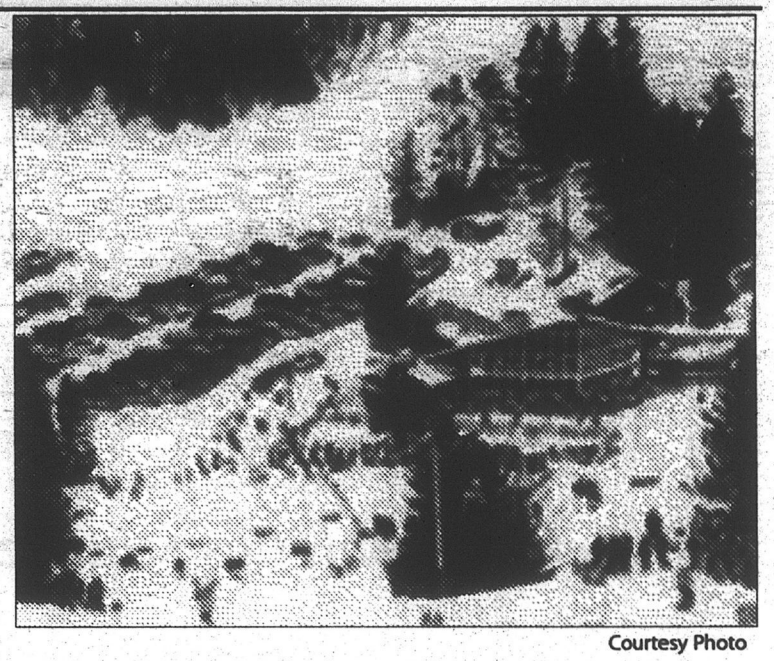
The focus on academics has not changed. Hubbard majored in geology and studied drafting and engineering. "Middlebury taught me what it was to study," said Hubbard. Although his life brought him into the insurance business (after negotiating for an Arizona job in geology during his senior year), Hubbard has maintained interest in his major, always looking for books or articles to read on geology.

"This is the most wonderful place in the world for geology. We came up from the sea," he explained with animation, "The tops of our mountains are ancient. The bottom of the sea thrust up when the plates collided... You can dig on the western shores of Lake Champlain and find the oldest multinucleus organisms."

Hubbard played alto sax, baritone sax, and clarinet in the Black Panther jazz band. The first sax player was an accomplished musician who could rearrange popular arrangements and mix in all types of different instruments. Hubbard said the band was doing what Glen Miller was famous for "before Glen Miller."

In addition to playing almost every Saturday night at Middlebury, the band performed at engagements all over New York state and at the and Winter Carnival at Dartmouth among others. One particular Carnival at Dartmouth stands out in Hubbard's mind. At the time Dartmouth had 27 fraternities, and the Panthers were one of almost 20 bands playing at Dartmouth that weekend, including three from New York City. At 10 p.m., they took the stage at the Sig Ep house, and didn't stop playing until five in the morning. At one point during the night, they heard noise coming from outside; a 150 people, including members of some of the other bands, had gathered outside to listen to them play and vote them the best band of the night. The only regret that Mr. Hubbard has about his days of making music is that he was so busy playing music at dances every Saturday night that he never took a girl to one.

Hubbard was also a charter member of one of the greatest Middlebury traditions, the ski team. The ski team started as a "minor sport" Hubbard's freshman year with only five or six members. It earned major sport status the next year. Middlebury joined Dartmouth, Harvard, Williams, Yale, and McGill (Canada) in downhill, slalom, cross country, and ski jumping competitions. The first competitions were held on Chipman Hill, where there was a small 20 meter ski jump and a slalom course could be set. The cross country course wound its way through town, crossed the frozen Otter Creek, and ended up on campus. Hubbard loved competing in the ski jump, and would perform, for fun,



Courtesy Photo

Dick Hubbard '36 helped create the traditions still enjoyed by students today.

a double jump with John Holmes, another local and Hubbard's ski buddy, as the last jump of the day. People would stay to watch them come down the ramp holding hands before flying into the air together. Hubbard had started his ski jumping career at an early age; at eight, he used to go to the town green and build little jumps next to the gazebo so he could sail through the air for five feet.

"The equipment we used was so absurd compared to what there is today," says Hubbard, "We had leather toe straps with nothing to hold our heel down in the back."

With the advent of the ski team came the idea for the SnowBowl. JJ Fritz, the forester in charge of the 50 square miles of land near Breadloaf donated to the college by Joseph Battell, charged his stepson (an engineering student at the college) and Hubbard to survey and assess the land to determine the spot for the SnowBowl. The area opened in 1934, with the first trail going down the northwest slope from the top of Worth Mountain. The logs cut down by the Civilian Conservation Core for the trail were used to build a log dwelling on the mountain. Hubbard also helped plan for the larger 30 meter ski jump on Chipman Hill.

June of 1936 came, and Hubbard graduated. The seniors paraded through Middlebury to the ceremony held at the Congregational Church, the site of graduation until balconies were added to Mead in 1937-38. His involvement with the college did not end however. He became the first ski coach at the college, coaching the men's team for two years and the women for a year. Hubbard recalls buying an automobile while he was the ski coach. He rigged an equipment box on top, and, after big snowstorms, would tie ropes to the bumper and tow team members from Breadloaf to Ripton.

In 1939, he married a fellow Middlebury graduate, an occurrance that, Hubbard said with a laugh, "happens often." They had two sons, both of whom went on to become ski racers, one at UVM and the other at the University of Denver.

Hubbard has played a large role in the community throughout his life. He was on the board of the Middlebury National Bank for 47 years, serving as its president for 18. He helped simplify and streamline the way insurance policies nationwide were written. He served on the Vermont and National Associations of Insurance Agents. While serving on the Vermont Board, Hubbard took a vacation to visit cousins in Plymouth, MA. While there, he happened to be driving in a foggy storm and noticed that there were bright strips running down the center of the road. Hubbard thought to himself, "We have fog and storms in Vermont." At the next meeting of the Board, he shared his idea. The governor and the chairman of transportation were interested, and planned a test site from Barre to Montpeiler immediately. Hubbard has also been involed in a number of fundraidsing efforts, both for the college and various groups in town.

Through a large window in the sitting room of his house, Dick Hubbard can see the Center for the Arts, former Sig Ep, Chi Psi, and DKE houses, Field House, practice fields, Service Building, McCullogh, and the spire of Mead rising above it all. The view takes one who is used to walking around campus a little by surprise; the angle and arrangement of buildings seem different from this window. "I feel fortunate to have lived since 1947 on the edge of the Middlebury campus," said Hubbard.

"Life has changed tremendously," Dick Hubbard reflected. Then with a smile, he added, "I have had quite a happy life."

Restaurant transformed into a 'box of memories'

(continued from page 16)

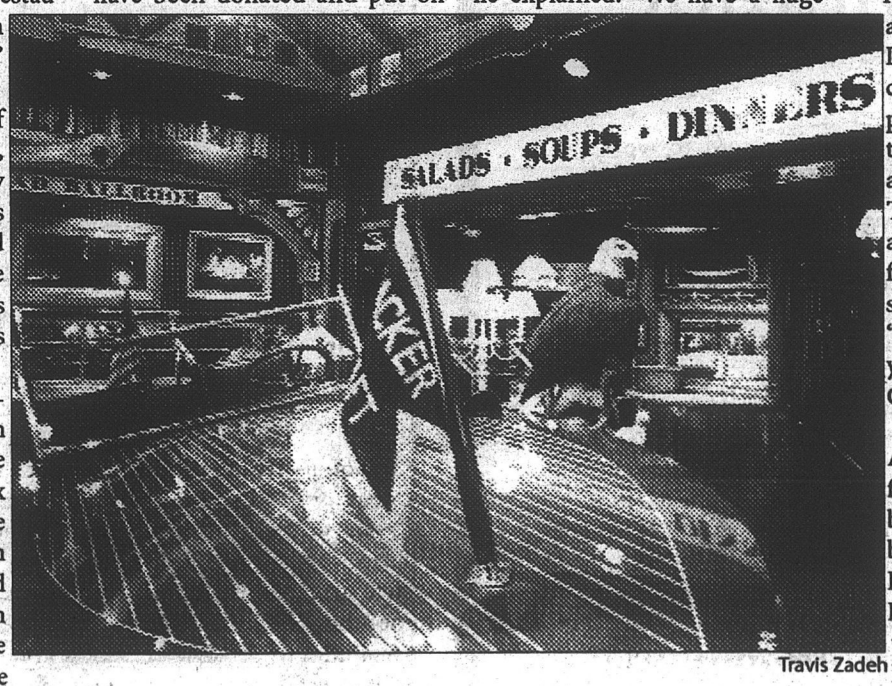
the dance floor and added the salad bar that the restaurant is known for today. Goddard also explained that the change in atmosphere had a lot to do with his own state of mind. "The restaurant reflects the changes in my attitude over the years," he said.

Fire and Ice is a box of memories. The ambiance, begun by Smith in the early days of the restaurant, was continued by Goddard and increased tenfold. All of the old wood seen inside has been taken from old barns around the area.

The idea to collect memorabilia took wing when Goddard saw someone throwing away an old box of pictures one day. He saved them and hung them on the wall. He then started collecting old pictures from his family and added those to the walls too. "They made me feel good," he reflected. "I was cozy with them."

Over the years Goddard has collected and added anything he wanted to his ensemble. He decided to call the place both a museum and a restaurant because a lot of the interesting pieces inside have been donated and put on display by local collectors.

The theme rooms have developed over the years, and each one has an interesting story behind its creation. "Mostly it's from seating people and seeing what they like," he explained. "We have a huge commitment to atmosphere. We look at the party and decide what will be accommodating to them. It's almost like I am a politician and my customers are my constituency."



Travis Zadeh

Dale Goddard '69 has made Fire and Ice one of Middlebury's most revered restaurants.

The opportunistic atmosphere and unique charm of Fire and Ice has contributed to its success over the years. The process of creating this masterpiece of ambience has been a labor of love for Goddard. The restaurant has been creatively molded into a moment frozen in time, filled with the sentiments of times past. "Everywhere you go, I want you to be entertained," said Goddard.

And, believe it or not, the American Literature degree from Middlebury College has been useful in the restaurant business. The name, Fire and Ice, is the title of a Robert Frost poem—an assurance that all the books read and the knowledge gleaned here at school will indeed come in handy some day.

Panther swimming sweeps Wesleyan in first meet of the season

By Michael Di Maria
Sports Editor

The Middlebury men's and women's swimming teams kicked off their seasons with victories over Wesleyan last Saturday. The women's team won by a score of 135-105, while the men tallied 161 to Wesleyan's 82.

The women showed depth and the presence of young talent, as well as strong veteran leadership. A group of underclassmen,Megan Olson '01, Shannon Egan '02 and Lorna Illingworth '02, were able to win events for Middlebury. Impressive, considering this was the freshmen's first meet at Middlebury.

Olson finished the 200-yard individual medley with a time of 2:19.13 and Egan won the 200-yard butterfly with a time of 2:20.78. Illingworth turned over and won the 200-yard backstroke with a slick 2:16.28.

Middlebury's male swimmers were also triumphant, routing Wesleyan's finest fish-men by nearly double their score. Co-captain J.P. Gowdy '99 garnered two wins for the Panthers, setting a natatorium record.

Gowdy won the 200-yard freestyle, taking only 1:47.02 to cover the equivalent of two football fields. His time in the 500-yard freestyle was just 4:54.01, a lightning-quick race that broke Middlebury's natatorium record. Gowdy added just 20 seconds per 100-yards, going from a 200-yard race to a 500-yard one.

First-years Grayson Stuntz and Brian Moore won their events, the 200-yard individual medley and the 200-yard butterfly, respectively. Stuntz's time was 2:03.38, while Moore won in 2:06.01. Junior swimmer Ian Doherty won the 200-yard backstroke in 2:02.79.

Middlebury's coach, Peter Solomon, seemed enthusiastic about the tandem debut wins.

"This was an important meet, number one because it was the first meet of the year, and also because last year we had expected to beat Wesleyan and we came out 0 and 2. This is something we've looked forward to. It was important to show them what we could do."

Middlebury's divers also found success at Wesleyan. Will Peters '99 scored 238.35 points and won the three-meter diving competition, and Derek Chicarilli '02 dominated the one-meter diving competition with 245.05 points.

With both teams recording victories in their first meet of the season, Middlebury swimming appears to be off to a fine start.

Middlebury athletics featured in Sports Illustrated article

By Michael Di Maria
Sports Editor

Middlebury was recently featured in the pages of the nation's most popular weekly sports magazine, *Sports Illustrated.* The article ran in the Scorecard section, and even featured a photo of Middlebury's Field Hockey star Heidi Howard '99.

The subheadline reads, "Tiny Middlebury produces teams to match its impressive new facilities." Even though the tone of the article seems to subtly chide the elite liberal arts college for being...elite, the article is certainly complimentary. Much like most college guide descriptions, the article points out Middlebury student's passion for fleece, skiing, and most notably, winning. The author, L. Jon Wertheim, raises the issues that inevitably arise, almost like a flock of fire-birds from the rubble of construction zones around campus, like: 'is this how Middlebury should be spending its patron's parent's money?'

President McCardell's response, as qouted by Mr. Wertheim was, "We're striving for excellence across the board."

Generously interspersed throughout the article are references to some of Middlebury's numbers, both dollar amounts and also team records. There appears to be a correlation between the two sets of numbers. The winning percentages have been high since the dollar amounts have been relatedly elevated.

In fact, much of the article is devoted to elucidating the thinking behind an "If you build it, they will come" philosophy, to use the language printed there.

Athletic Director Russ Reilly remarked in the pages of S.I., "Success breeds success." Perhaps another axiom could serve as an addendum. Maybe "cash breeds success" would be more accurate.

Wertheim concludes, it works. Middlebury offers academic excellence to athletes who might otherwise attend larger, more established jock schools. In building new facilities for its teams, Middlebury is only making the choice less difficult for those applicants looking for a place to make their mark athletically.

Men's hockey splits opening weekend

Panthers continue to strive for fifth NCAA title, team holds steady with a 500 record

By Heather Kenney
Sports Editor

The Middlebury College men's ice hockey team took part in the first annual Primelink Great Northern Shootout over the weekend at the new Kreitzburg Arena on NorwichUniversity's campus.

In game one, Middlebury defeated Potsdam 6-1. The Panthers used three goals in each period to pick up the win.

Sophomore Scott Goldman '01 led Middlebury with three goals for his first career hat trick in the game. Senior captain Nickolai Bobrov '99 added one goal and two assists in the game, while junior Ben Barnett '00 notched two assists.

Junior John Giannacopoulos '00 and senior Ross Sealfon '99 added the other solo goals. First-year goaltender Jon Marsh made nine saves in 55 minutes, while sophomore Matt Hoffman '01 made no saves in the game's final five minutes.

Norwich held a 3-1 lead over Middlebury after the first period with Goldman tallying the only goal.

The Cadets took a 4-1 lead in the second period before junior assistant captain David Bracken made it a 4-2 game midway through the period. Norwich took a 5-2 lead at the end of the period and held on for the 6-2 win. Marsh made 29 saves in goal for the Panthers.

Goldman, Barnett, and Marsh were named to the All-Tournament team. The team faces Elimira in its Dec. 4th game.

Panther runners make the nation's top ten list

(continued from page 20)

beat Williams and proved that we were the best team in New England."

Pre-race favorite Calvin College captured the overall title with 124 points. Williams finished in 8th position.

Cross-country has meant so much more to me than just running... It's going to take me beyond just four years of college running.
— Jess Blake '99

Middlebury had qualified for the national championships in three previous seasons. Prior to last year's third place finish, the team captured 17th place in 1996 and finished 19th in 1993.

Aldrich is more than pleased with a top-ten finish this year. "We ran well as a team.

They were some very good teams that finished behind us and whenever you finish among the top ten in the country, you've done a good job."

For McCleary and Blake, the NCAA Championships marked the end of two outstanding collegiate careers.

"Both Jess and Angenie have been solid top-seven runners for the team over their four years," noted Aldrich. "Their contributions to the women's cross-country program have been invaluable."

Certainly capturing two top-ten finishes at Nationals will be fond memories for Blake and McClearly, but they feel that the results are secondary to the experience of simply participating in cross-country at Middlebury.

"Cross-country has meant so much more to me than just running," says Blake. "The friendships that are formed, the process of learning through participation in athletics--it's going to take me beyond just four years of college running."

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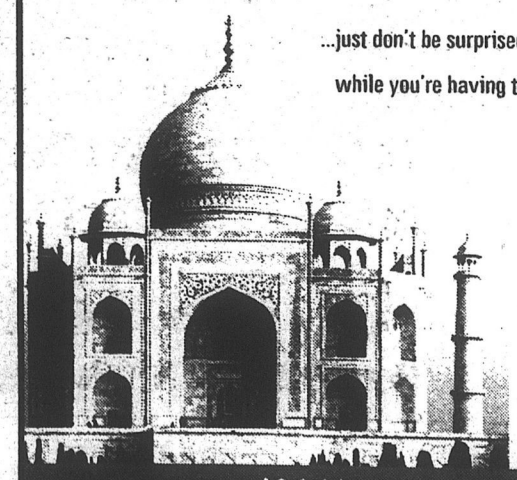

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Basketball strives to improve last year's 9-15 record

(continued from page 20)

two spot this year. All three players have the ability to shoot from beyond the three point line, with Faucher scoring a gaudy 42 points against Wesleyan in 1996, a game in which he set the school record with ten three pointers.

The Panthers feature only two new faces this year, thanks to the gigantic recruiting job a year ago. Sophomore forward Andrew Shogan is a transfer student from the University of Pittsburgh, where he was a walk-on for the Pitt Panther's Division I basketball team. Freshman forward Tony McKinley hails from Brooklyn and will see more playing time as the year progresses.

In the team's first big test of the year, Middlebury lost to Skidmore 68-63 in a thrilling game that was not decided until the final minute. The Panthers ran out to an early 7-2 lead, but the Thoroughbreds responded with 12-4 run to take the lead 14-11, thanks to the inside-outside combo of senior center David Burch and sophomore guard and Middlebury High School star Brian Culkin. The star shooting guard scorched his home town for 20 points, including three three pointers..

Middlebury did not help themselves during the stretch, missing three lay-ups and turning the ball over on three straight positions.

McLaughlin scored seven points in the last ten minutes, two on a spectacular, slashing reverse lay up, bringing the Panthers to within two points at the half, 32-30.

Breen, who had been held to four points in the first half, came out of half-time red hot from beyond the arc, scoring the first eight points of the second half for the Panthers and 11 of the first 14, helping Middlebury take 46-41 lead.

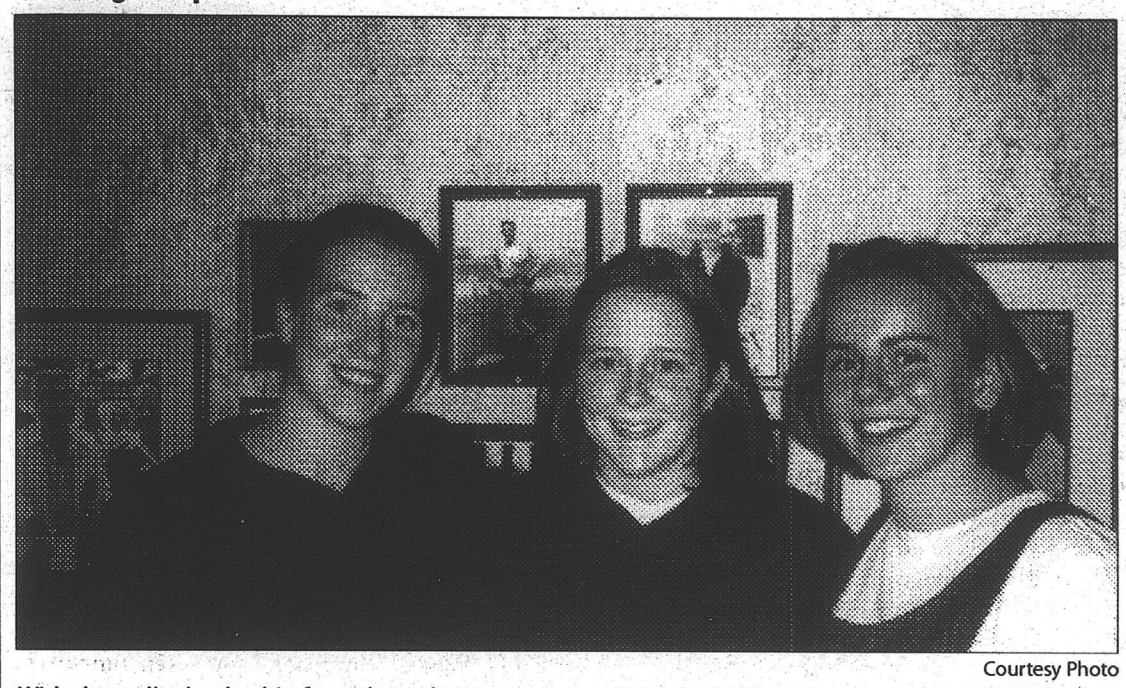
Breen finished with 18 points on 6-12 shooting, including 4-9 from three point land.Culkin countered with a three of his own in a 11-0 run that put the Thoroughbreds up 52-46.

Barret and Breen hit clutch shots to keep Middlebury close in the final minutes. Barrett's jump shot from just within the three point line with under three minutes left brought the Panthers within one 56-55. Breen later hit a three pointer with 2:26 left, making the score 60-58.

McLaughlin twisted in a lay-up with 2:08 left to tie the game at 60, but again Culkin countered, this time with a jump shot from 17 feet, taking the lead for good.

One of the game's telling statistics is the two team's difference in free throws attempted. While Skidmore went to the line 22 times, making 16 of them, the Panthers only took 5 free throws the entire game.

Leading the pack



Courtesy Photo

With the stellar leadership from these three women, *and plenty of support from its new blood, Women's Basketball has a strong season ahead of them.*

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Riding the Pine

By Chris Morgan
News Editor

Official: Call it in the air, heads-tails.

Pittsburgh Player: Tails

Official: The call is heads, the toss is tails. Detriot choose to kick-off or receive.

As everyone has heard by now the above dialogue occured during an overtime coin toss between the Pittsburgh Steelers and the Detroit Lions on Thanksgiving Day. The Lions chose to receive, and won the game on that posession. This is but one of a spate of incorrect calls by the officials of the National Football League this season. This past Sunday the officials made a pass interference call in the waning moments of a game between the New England Patriots and Buffalo Bills.

Official One: Was there pass interference?

Official Two: Was he even inbounds? I'm not sure if he got both feet in.

Official One: I don't know.

Official Three: Who cares. Just give it to 'em.

No one has any proof of the previous conversation ever occurring although four Bills players claimed that they heard the officials engage in this exact discussion. The Pittsburgh-Detroit call and the New England-Buffalo call both proved to be critical calls that determined the final outcome of the game, prompting players, coaches and fans to demand a restructuring of the officiating system within the NFL.

The most popular proposal is that the officials should be made full-time employees of the NFL ,as opposed to part-time officials. The primary claim is that this will prevent the officials from "guessing" at key points in the games as "they have to do too often in various jobs around America." This is an impossible goal. The only way that an official could always be positive concerning a call would be if instant reply were to be reinstituted. While teams support this a five-hour football game quickly becomes unbearable for even the most die-hard fan.

Television further amplifies the uproar over missed calls. On every penalty television crews spend 10 minutes trying to find the camera angle that proves the officials wrong. The commentators believe they have a certain acumen in regards to the game, but it is easy to second guess a call when you watch it at one-tenth the speed in forward and reverse. It becomes obvious to an armchair quarterback, who has the protean colour commentator to explain the meaning of every penalty, that a call was flawed.

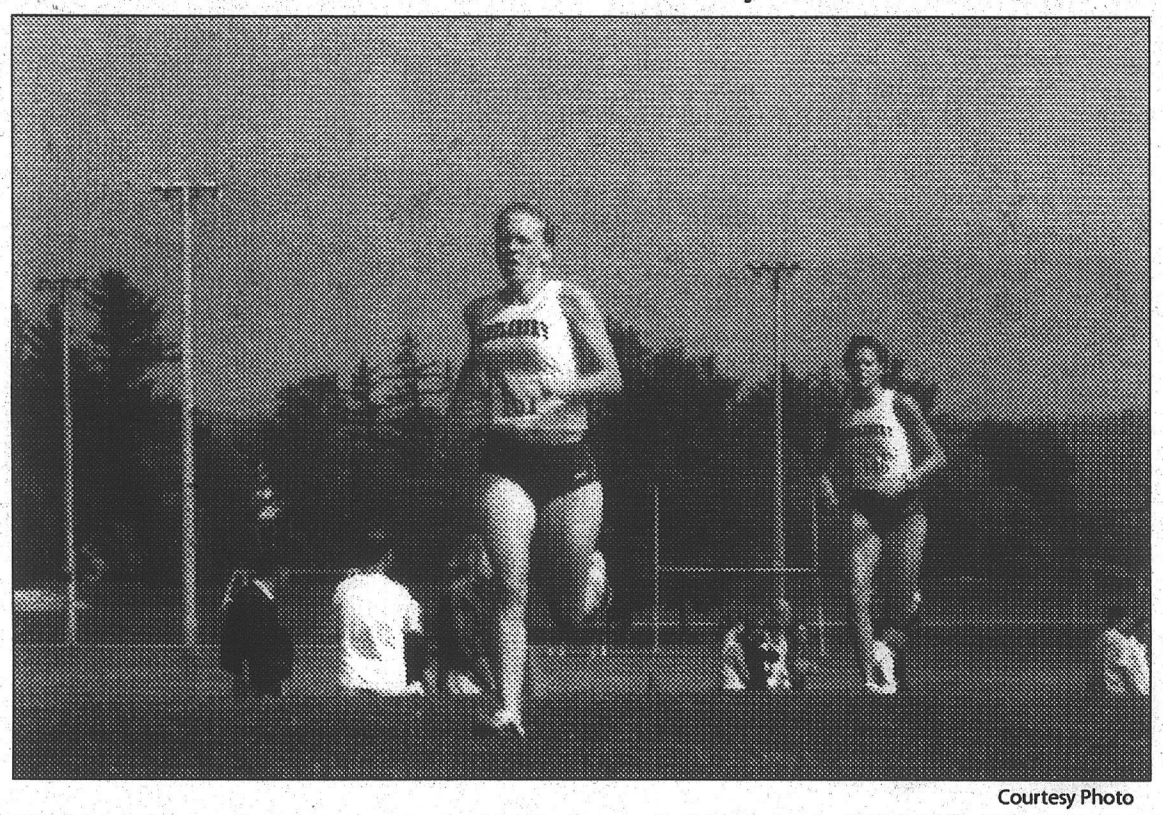
The fact remains that mistakes are made. No referee, full-time or part-time, will get every call right, but that has to be accepted. The coin-toss was an egregious error, but the NFL has amended the procedure to avoid any further mistakes. The officials try to call the game as they see it, and everyone needs to accept that.

Men's Winter Sports	
Basketball at W&L	Dec.6@1:00
Hockey vs. Elmira	Dec.4@7:00
Swimming vs.Amherst	Dec.5@1:00

The Campus Sports

Women's Winter Sports	
Basketball at W&L	Dec.5@6:00
Hockey at Colgate	Dec.5@2:00
Swimming at Amherst	Dec.5@1:00

Women's Cross Country team finishes as top Northeast team



Courtesy Photo

Middlebury's first-years lead the team to the top of the Northeast competition during the NCAA national championships.

By Scott Cacciola
Staff Writer

Some say that you can win and lose at the same time. The Middlebury women's college cross-country team would certainly agree.

Competing at the NCAA national championships two weekends ago, the Panthers were unable to fulfill their ultimate goal of a national championship, but in finishing seventh, they finished the season as the top team in the Northeast, and more importantly, they placed among the top-ten teams nationally for the second consecutive year.

Placing third at last year's NCAA's caused expectations to run high all season long. In going undefeated against Division III competition for much of the 1998 season, the Panthers had fulfilled these expectations.

Only Williams College could end the streak as they upended the Panthers for the NCAA Northeast Regional crown. Despite the defeat, the team headed to nationals ranked fourth in the national coaches poll.

Head Coach Terry Aldrich, however, feels that such an evaluation is inherently flawed. "The poll isn't a fair assessment of team's strength. We don't see other teams until nationals and it's not really fair to put that kind of pressure on a team."

Knowing the competition would be stiff, Aldrich urged his team to run the same type of race as they had run all season long. "We didn't think we could be too aggressive at the start," said Aldrich. "Even though it was a big field, we knew the top teams in the nation were there and to go out fast with them would have been a mistake. We simply tried to do what we did all year."

First-years Adrienne Beech and Jess Johnston paced the Panthers over the hilly Dickinson College course, as they finished in 37th and 49th places, respectively. Beech's time of 18:47.88 narrowly missed qualification for All-American status by just 82 one-hundredths of a second.

"For Adrienne and Jess to come in as first-year students and to have the kind of year that they did was truly exceptional," said Aldrich.

Kate Irvin' 01 (74th), Kasie Wallace '01 (84th) and senior co-captain Jess Blake (121st) rounded out the Middlebury scoring. Laura Daly '01 (153rd) ran another solid race, as did senior co-captain Angenie McCleary (182nd) who ran courageously in her final collegiate race despite battling illness.

"Nationals is the type of meet where you really have to have one of the best races of your life to have a chance to win," said Blake afterwards. "The level of competition is incredible. We didn't run badly as a team, but throughout the year we've certainly had better races.

"In truth, we were just really happy to be there and to place seventh in the country is certainly something to be proud of. We also

(see Cross Country, page 18)

Men's basketball seeks winning season

By Otie Hart
Arts Editor

In the three years senior co-captains Mike Faucher, John Maletis and Mike Hussey have been playing Middlebury basketball, they have yet to experience a winning season. In all likelihood, that streak will end this year.

With 13 letter winners returning, the men's basketball team has a very good chance at surpassing the .500 mark for the first time since finishing 12-11 in 1993. Head coach Jeff Brown likes his team's chances.

"We're a small team, which seems to be a tradition here, but I feel that we're a talented team," Brown said.

"We should be an exciting team," Brown noted. "Offensively, we will be a very tough team to guard. We have a lot of players who feel comfortable playing on the perimeter, so I think we'll use the three point shot a great deal this season.

"We're going to play up-tempo this year," Brown added. "We'll look for the fast break and utilize our shooting ability and our speed, because we won't be as tall as many of the teams we play."

Sophomore John Barrett believes the size differential can be used to Middlebury's advantage. "We have really quick guys in the post matching up against some slower big men, so if we box out well, we should be able to score points."

Hussey, who is the teams starting power forward at 6'1", has dealt with size differential for three years and is looking forward to the challenge. "We can exploit the our quickness and shooting. It basically will come down to doing the little things right."

The little things are going to be very important if the Panthers want to surpass last season's record of 9-15. "Our weaknesses will be defense and rebounding this year," Brown said. "We're not that deep around the basket, so our scoring will have to carry us."

Leading the Panther's scoring attack will be point guard Mike Faucher. "My job is to run the offense and defense," Faucher said. "Since we're undersized, communication will be very important.

Sophomore Chris McLaughlin will see a lot of time as well backing up Faucher at the point guard position. When McLaughlin is on the floor, he has the ability to slash through the defense at any time, then either pass it off or take it to the hole himself. Sophomore Jon Cormier will come off the bench to relieve Faucher and McLaughlin at the point.

One of the three point shooters Faucher and McLaughlin will be passing off to is starting shooting guard Craig Breen, the team's only returning double digit player. Breen averaged 13.3 points a game last year and will almost certainly improve on that mark.

Co-captain John Maletis, junior Joey Faucher and sophomore Paul Krezanoski will also be playing the

(see Basketball, page 19)

Women's hockey follows undefeated tradition

By Anne McDonough
Women's Ice Hockey

The women's hockey team can do a lot of things. Losing is not one of them. Following a three-year ECAC record of 54-0, the Panthers started off the '98-99 season with two impressive blowouts against Amherst and Southern Maine. According to co-captain Suzanne Chepren '99, the team philosophy is to "forget about the past and concentrate on the season one game at a time." Yet the three-time ECAC Women's Ice Hockey Alliance Champions have a reputation to uphold. If the opening games are any indication, the Panthers are in for yet another stellar season.

Women's Hockey

Friday, November 20th	
Middlebury	10
Amherst	0
Saturday, November 21st	
Middlebury	8
Southern Maine	0

Middlebury led 8-0 after two periods agains Amherst on November 20. Two goals in the third period clinched the game at 10-0. Sylvia Ryan '00 led the team with two goals, while sophomore Michelle Labbe scored once and offered two assists. Sarah Carpenter '01 also had two assists.

While the Panther offense was working its magic, the defensive players slammed the Amherst team, giving goaltender Beth Davencourt '00 a mere two chances to display her keeping skills.

With one shut-out under their belt, the Panthers faced Southern Maine the next day. Labee and senior co-captain Janice O'Neil used the home court advantage to offer a goal each in the first period. Carpenter contributed two gaols and three assists, topped only by O'Neil's four assists. Matching her performance against Amherst, Ryan scored twice.

First-year goaltender Megan Hutchingson's collegiate debut was marked by 13 saves.

All of Southern Maine's attempts on goal were brutally rebuffed by the defensive maneuvers and quick thinking of the Panthers. The final score was 8-0, leaving the team with a 54-0 record.

Ten freshmen have joined the ranks this season.

"A lot of first-years are being asked to step up," said Chepren. "They're really a good group and are doing well."

With Coach Bill Mandigo starting his eleventh year as coach and 15 vetrans to lead the way, the first-years appear to be in good hands.

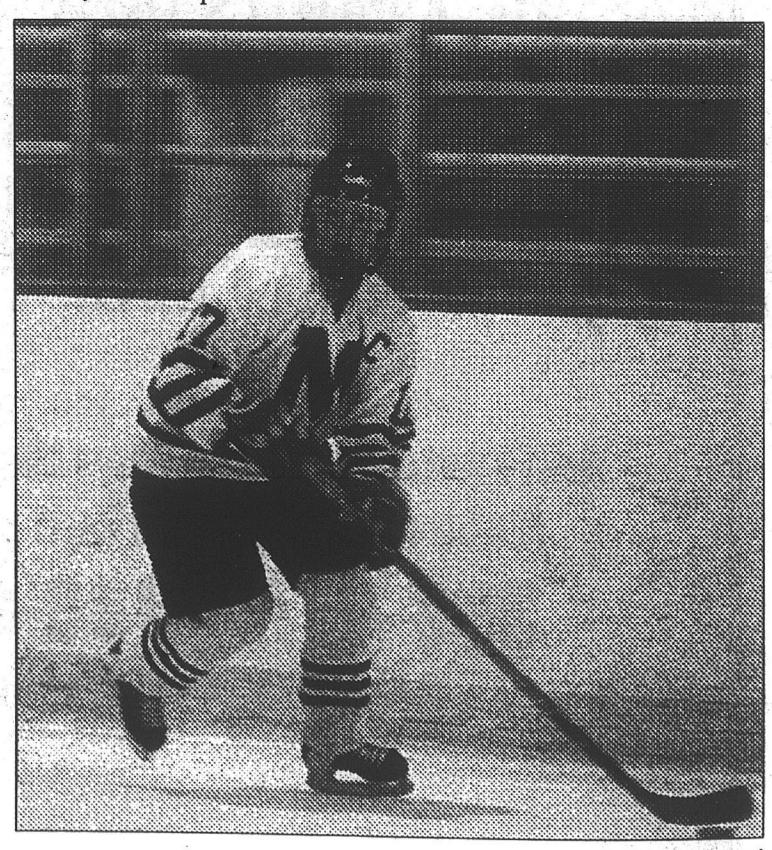
The Panthers face Colgate and R.I.T. this weekend.

"We're pretty excited for R.I.T.," said O'Neil. "They're usually a good game. We're psyched."

After these games the team will have until after the holidays to concentrate on practice and intra-team scrimmages before the Dartmouth tournament on Dec. 29 and 30.

"The tournament is always a lot of fun," said Chepren. "We come out against some top Division I schools and usually have an impressive showing." Two veteran players will return from their studies abroad in time to participate in the tournament.

The new ice arena will be unveiled in January with a game against UVM.



Pete Huoppi

A Panther hockey player demonstates her skillful puck handling abilities.